

THE AMERICAN ORGANIST

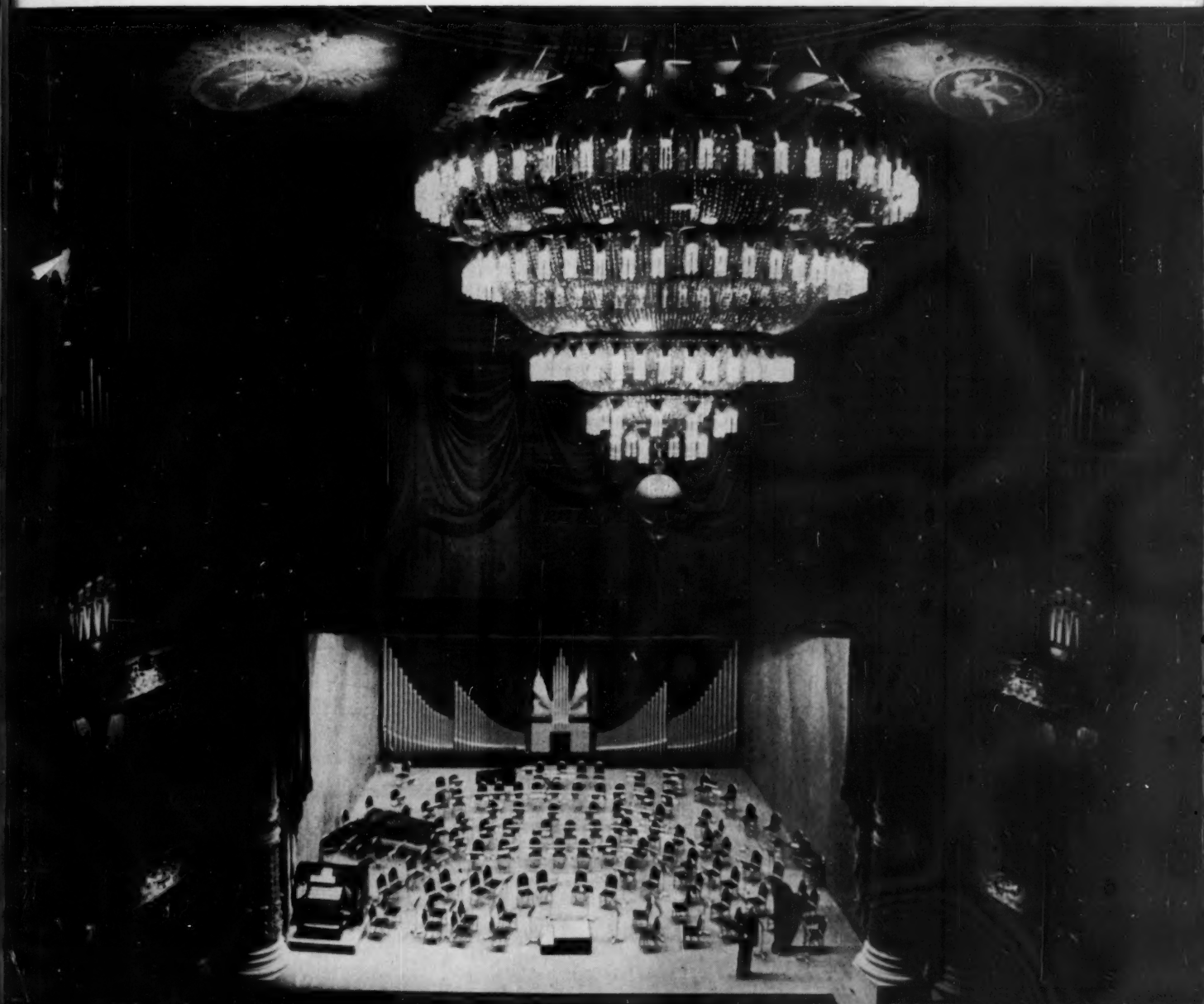
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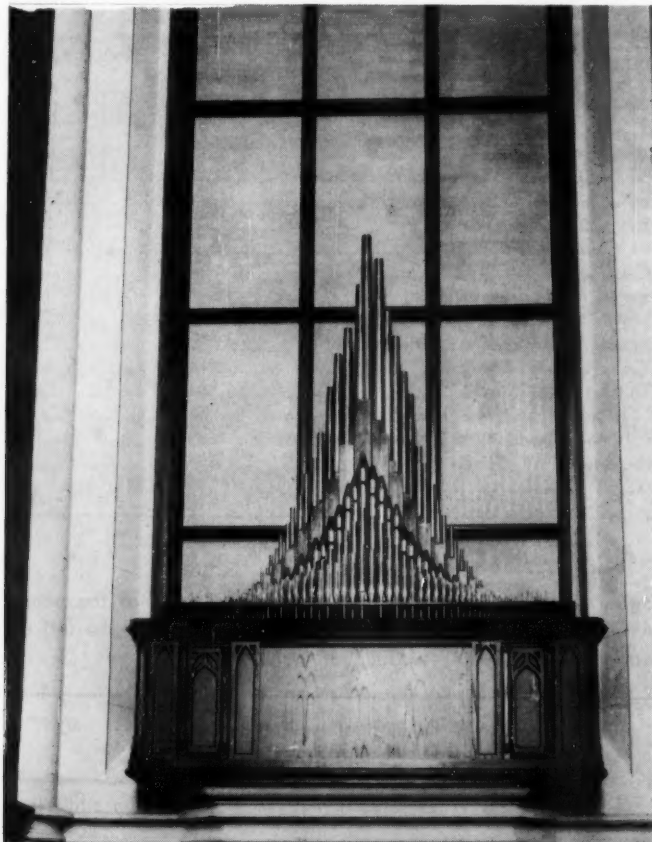


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Vol. 43

December 1960

No. 12

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COMING NEXT MONTH . . .

TAO begins serial publication in the January, 1961 issue of the panel-forum, "WHAT GOES ON HERE?", presented in June, 1960 at the Detroit national convention of the American Guild of Organists.

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You, the Reader

CONVENTION FINDINGS

TAO:

Few chapters hosting AGO conventions begin with the idea of "lining their coffers." One chapter borrowed thousands to get started on a National Convention, while another is still working its way out of the "red" from a Regional.

A Brochure, such as that put out by the Detroit Chapter this year costs in round figures approximately \$9300.00, with \$1000.00 of this spent on distribution. The net profit was a little over \$800.00 with a non-collectable account of \$500.00 outstanding. Three "big name" advertisers kept the chapter waiting four months for their overdue payment due by contract on date of publication, March 7th. So far as the chapter is concerned, they were in the "red" on the Brochure until about August first.

This is running too close for comfort. Brochure advertising is *not one of the main sources of income* for a convention.

If Detroit had not had expert business advice from the inception of the Brochure planning, the chapter stood to lose several hundred dollars on the project. One or two bad accounts plus a small group of slow paying advertisers present a serious problem to convention committees. In the face of this, it would be impossible to produce a book in keeping with AGO tradition with cheaper rates to advertisers, as this project should be at least self-supporting.

Marie Joy Curtiss
Hospitality and Brochure
AGO National Convention Committee
Detroit, Mich

■ TAO is delighted to hear from Miss Curtiss, reminds all readers our September editorial stated specifically that remarks were not necessarily aimed at any one past AGO convention host chapter.

Slow-paying accounts are a known factor in all businesses, including magazines, are a regrettable if apparently necessary headache. TAO will continue to hope that future convention planners (brochure planners in particular) will search diligently all ways and means to make small advertising spaces, especially, as nominally attractive as possible in order to attract more advertisers who simply cannot afford constantly rising costs. We could wonder about any alleged "AGO tradition" for brochures. We feel numerous items can be held up to scrutiny toward possible savings, and this includes reduced space rates for small advertisers, who might well flock in in such number they would more than offset larger total brochure costs.

EDITOR

WHAT IS THIS?

TAO:

The little keyboard instrument shown on page 21 of the September issue is probably a "desk" or "bureau" organ, and is similar to one now at Williamsburg. The Williamsburg organ was made in London prior to 1800 by Adcock and Pether.

Small cabinet organs for domestic use were not uncommon prior to the 1840's when the manufacture of melodeons and reed organs began to take over the market. The example which you show likely contained two sets of pipes and is blown by a single foot-operated lever. The operation of this required considerable agility on the part of the organist

and presented somewhat the same difficulty as the childhood pastime of trying to rub tummy and pat head simultaneously.

W. A. McLeod
Royal Oak, Mich

TAO:

In the September issue of TAO, page 21, is a picture of an organ with the question, "What is this?" Thirty years ago when I was studying harpsichord building with Arnold Dolmetsch in England, Mr. Dolmetsch found this organ. It was restored to playing condition while I was there. My memory of details may not be entirely accurate. They can be verified by writing Dolmetsch's son, Carl, but this is as I remember it.

Built by John Schnetzler in London, c. 1740. Compass 4 1/2 octaves, CC to F³. Ebony naturals, ivory sharps. Case of mahogany. Single bellows operated by one foot pedal. Wind pressure 1 1/4 inches (just a gentle draft).

Five sets of pipes are so ingeniously arranged in this small case that there is speaking room for all. The workmanship is superb. The stops:

Stopped Diapason, 8-foot (divided treble and bass)

Flute 4-foot

Fifteenth 2-foot

Sesquialtera, 2 ranks (divided treble and bass)

The 8- and 4-foot ranks are made of pine with fine grained oak fronts. The 2-foot and mixture are of tin.

Two ventill pedals make quick stop changes possible. Behind the organ are various sizes of Violas da gamba. Another Schnetzler like this is in the Belle Skinner collection, now at Yale University.

John Challis
Detroit, Mich.

TAO:

I can easily identify your question "What is this?" on page 21 of the September TAO, and I can even answer "Whose is it?" with reference both to the organ and to the photograph.

The answer to the letter is that it is mine. It is a photo I took in 1938 while in England, but how it came into TAO possession is more than I can answer. I presume perhaps I sent it in with an article which was never published. I am enclosing a print of the same film, although the masking for this print is a little different—more on the left hand and less on the right. I am also enclosing two others showing the innards—the very compact disposition of pipes, some of them horizontal.

The organ is by Snetzler, and is listed by Sumner as: "Bureau organ now in possession of the Dolmetsch family, Haslemere."

When I was in England in 1938, I studied with Rudolph Dolmetsch in Haslemere, who was an excellent harpsichordist. I also played many times this charming little organ, which Arnold Dolmetsch himself had restored a few years previously. Things had been done to it. He lowered the pressure again and restored the pipes. I cannot now say how many ranks it has, but I think John Challis could tell you about it—I am under the impression that it was restored while he was studying with Dolmetsch.

Snetzler (John) was born in Schaffhausen, Switzerland, in 1710. After working in Germany and Holland, Snetzler went to England. He built many organs between 1747 and 1781. He died

in London in 1785.

Melville Smith
Cambridge, Mass.

■ TAO thanks readers, and friends, Challis and Smith, for their interesting and enlight-

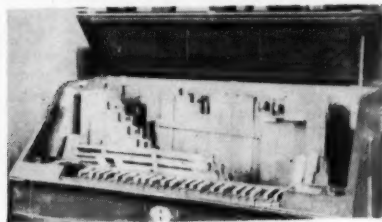


Photo courtesy of Noel P. Mander

ening letters and photos. A combination of the two letter contents indeed provides a comprehensive picture. We are just as puzzled as to how this cut originally came to TAO; if a glossy accompanied an article by reader Smith, we have never seen the latter, but would like to.

Reader McLeod no doubt refers to the bureau organ in the ballroom of the Governor's Palace in Colonial Williamsburg, which is now restored to playing condition, used occasionally by Arthur Rhea, organist-harpsichordist for Colonial Williamsburg. Mr. Rhea graciously showed us the instrument a year ago when we were visiting the restoration.

EDITOR

TAO:

I read with much interest the monthly publication of TAO, and get quite a kick out of the little "digs" made at the Hammond. I am wondering if these people who make such remarks could come up with an organ, (pipe) with two manuals, full pedal clavier, reverberation, etc. for \$2400, and one which would fit in my 11' x 15' living room along with the usual living room furniture, plus a large Duncan Phyfe table. With them I heartily agree that no instrument such as the many makes of electronic home organs could replace a lovely pipe organ, but even small churches as the one I attend cannot afford their upkeep, let alone their initial installation.

Therefore, I feel most grateful to the Hammond and other electronic organ

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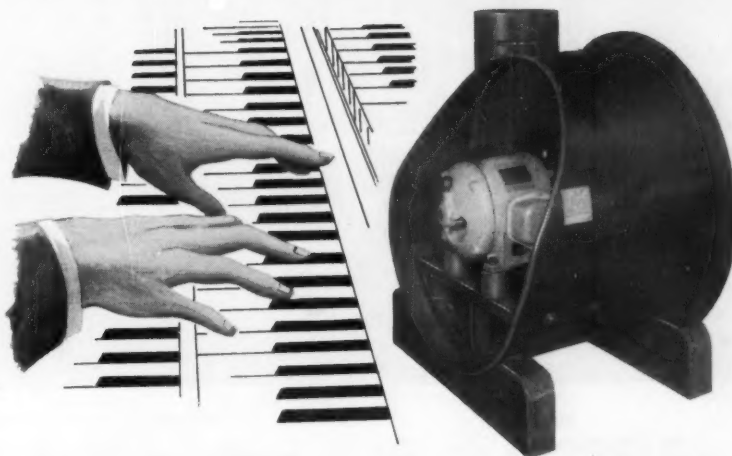
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builders, for I myself spend many hours in my own home enjoying the benefit of having an instrument of this type with standard keyboard, etc., that otherwise would be most impossible. This is not what I am writing to you about, however—was just a passing thought. I am making a rather extensive study of the history of the organ, preparatory to presenting a program to our organ society, and have a very lovely collection of over 40 black and white prints of organ installations, which a photographer friend is very graciously mounting for me. I was very interested in the article by Mr. Stubington on the Meaning of Baroque, and the beautiful picture of the organ in the Pilgrimage Church, in upper Bavaria, on page 14. I am wondering if it would be possible to purchase a black and white glossy

print of this picture, as I would rather not cut out the small one in TAO. I would appreciate your telling me where I could secure this.

Again, I want to express my appreciation of your fine magazine. To a person who has only been playing some 12 years, it is most informative and educational.

Mrs. Martin Howard
Stevensonsville, Mich.

■ TAO thanks reader Howard for her complimentary words on our efforts. Photos shown in Mr. Stubington's articles (October and December 1960 issues) are copyrighted by him, may be purchased directly by writing him at the following address: Huskisson Stubington, Abbey Lodge, Tewkesbury, Glos., England.

So far as remarks by authors about any pipe organ or electronic instrument, it is

well established TAO policy that writers are blue-pencilled only if they are not truthful. Editorially, this magazine takes no sides in this matter. Editor

THE MEANING OF BAROQUE

TAO:

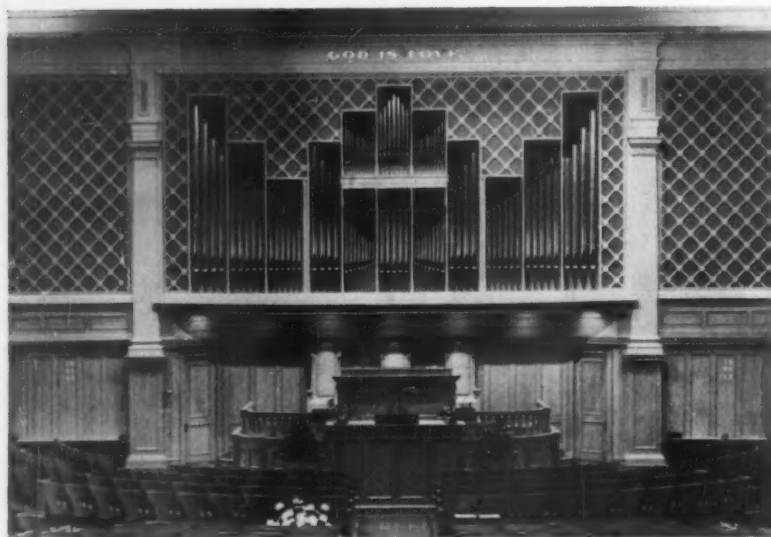
In Mr. Stubington's article, "The Meaning of Baroque," (TAO October 1960) he uses a photograph of the lovely church at Wies, Bavaria and mentions that the organ was rebuilt in 1928 by Siemann of München. I tried this instrument last summer and noted that it has recently been rebuilt by still another, Herr Schmidt, Orgelbaumeister, of Kaufbeuren.

It has a beautiful tone and most comfortable console—one of the few tracker consoles which has a concave, radiating, thirty-note pedal-board. German organ builders, without too much apparent reason, build straight pedal-boards (I believe it was a German organ builder who first exhibited the concave, radiating pedal-board at the London Exposition of 1850), which, of course, really hinders the modern pedal-technique.

I hope Mr. Stubington will receive this bit of information in the friendly spirit in which it is offered.

David Pizzaro
Durham, N. C.

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| 4' Gemshorn | 56 | 8' Octave | 32 |
| 4' Nachthorn | 56 | 8' Pommer | 32 |
| 2' Principal | 56 | 4' Octave | 32 |
| 1 1/3' Quintflöte | 56 | 4' Spitzflöte | 32 |
| Sesquialtera II | 112 | 2' Nachthorn | 32 |
| Zimbel III | 168 | Rauschpfeife III | 96 |
| 16' Fagott | 56 | Mixture IV | 128 |
| 8' Vox Humana | 56 | 16' Posaune | 32 |
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Newsnotes

Virgil Fox in October and November played recitals in Allentown, Camp Hill, Perkasio, Bethel Park and Pottstown, Pa.; San Antonio, Tex.; Kansas City, Kans.; Rochester, N. Y.; Anderson, Ind.; Oklahoma City and Tulsa, Okla.; La Crosse, Wis. Chicago, Ill. and Wayzata, Minn. His December dates include recitals in Duluth, Minn. and Boston, Mass.

Pierre Cochereau starts his fourth transcontinental tour Jan. 15, with the first performance in St. Thomas Church, New York Jan. 16. His tour includes a performance of the Poulenc "Concerto" with the Philadelphia Symphony Orchestra, playing the new Aeolian-Skinner organ in the Academy of Music. Both the above artists are under Concert Management Roberta Bailey.

On Nov. 11, Wilkes-Barre Chapter AGO offered a panel discussion on

(Please turn to page 30)

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Organ built for a Convent

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And suddenly there was with the
angel a multitude of the heavenly host praising God, and
saying, Glory to God in the highest, and on earth peace,
good will toward men.

At the Christmastide, and throughout the year, the family of this magazine extends its most cordial, its warmest wishes to subscribers and advertisers, and to all those whose labors make this effort possible. May the joys of the true Christmas be meaningful, and the months of the coming years bountiful, to you all.

SEARCH FOR TRUTH

Harold C. Schonberg

The following editorial appeared on the music page of THE NEW YORK TIMES for September 4, 1960, written by the newly-appointed chief music critic for this distinguished newspaper, is reprinted here with permission from both author and paper, with appreciation from this magazine.

Max Beerbohm once wrote an article on why he was not fit to be a drama critic. Bernard Shaw wrote many articles clearly explaining why he was a better music critic than anybody else. Both of these great men were indulging in jeux d'esprit, knowing very well that the only difference between them and the public—the slight matter of genius, taste and literary ability aside—was that they had a forum, and anybody with a forum is automatically a senator. Rank has its privileges, and among them is the privilege of astonishing the bourgeoisie.

But it is not essential to have a forum to be a critic. All of us are critics and have been speaking prose all our lives, even if only a few of us get paid for the honor of adding to the gaiety of nations with our printed observations. Every time we pass judgment on a movie we have seen, a book we have read, a meal we have eaten, a girl we have kissed, a painting we have studied, we are observing a critical function.

Criticism is an indispensable function of any reasoning human being. It occurs at the very moment of birth, when we open our mouth in protest and critical commentary and start yelling. Some of us never stop. Criticism is an attitude toward the world, and art is only one of its provinces.

Basically, criticism is nothing more than the ability to verbalize about the meaning and worth of any specific object, whether it be a new symphony, the quality of a singer's voice, the latest automobile from Detroit, or a bill passed by the Congress. The more knowledge one has about the subject, the better one's position to attempt the verbalization; and the clearer the verbalization, the better the criticism.

Fortunately it does not take genius to appreciate genius. Thank goodness for that, else very few of us would be in a position to listen to music intelligently, much less write about it. But it does take constant thought, application and study to appreciate well.

A knowledge of technique and terminology is only part of the answer. Some of the finest musicians have made the worst critics. What is more important is identification with the performers' or composers' aims. A knowledge of technique comes from the brain. Identification comes from the heart, or spirit, or soul, or what have you. Brain and heart must work in tandem in any critical (i.e., appreciative) capacity, just as they have to work in tandem in any creative capacity.

The prime purpose of criticism is to point out what is valid and permanent in any creative contribution of mankind. No critic can do that unless he has something per-

manent and valid upon which to base his judgments.

Complicating the matter is that none of the basic terms has ever been defined, despite the efforts of thinkers from Socrates to I. A. Richards. Truth, beauty, music itself—what are they? If anybody has come across an all-embracing definition of music I would love to see it; and please don't send in the bromide about music's being a rhythmical alternation of tones. It just doesn't work.

But we keep on thinking there is such a thing as beauty, and we know there is such a thing as music and we all (to adapt a line of E. B. White) are on the dog-track of life, chasing a mechanical rabbit called truth and barking loudly as we go, but never quite catching up with it. The ultimate truth must always evade us, for we are finite beings in an infinite universe.

Yet all is not entirely shrouded in mystery. Music, like the other arts, does have a discipline, and much of this is measurable. The composer makes a ground plan and sets notes on paper. Within certain leeways, these notes and his directions about them must be observed. There are several ways of playing a piece correctly, but there are millions of ways of playing it incorrectly. Thus, criticism can be a catalogue of vices as well as of virtues.

That is why so many professional musicians dislike critics. The feeling stems from the universal reaction pointed out a few hundred years ago by Chaucer's Wife of Bath: "I hate him that my vices telleth me, and so do mo, God woot! of us than I." Of all living creatures, public performers are, by necessity, the most egomaniacal. Being such, they actively resent criticism. They are the ones who have raised the heartrending cry about "constructive" versus "destructive" criticism.

What the professional means is that if a critic tells him he's glorious, sublime and the greatest musician since David, the critic is constructive. If he tells him, politely, that he has the musical instincts of a 2-year-old playing with a rattle, he is destructive.

But the hard fact remains that many well-meaning but mediocre musicians have deluded themselves into believing that they are important artists. Ordinarily no great harm is done; there is no Gresham's law in music, and bad musicians will not drive out the good. In any case, no age has had a monopoly on bad musicians, just as no age has had a monopoly on genius. And, generally, the mediocre musician, provided he sticks to it, has always been able to make a career, helped by ill-informed or too-lenient critics. Music criticism, far from being too stern, is these days more lenient than it ever has been.

Yet is it "destructive" criticism to point out at the very beginning that an aspiring artist is manifestly unfit for the concert stage? Is it "destructive" to call a piece of music a piece of trash when it is a piece of trash? Must mediocrity always be sent away with a pat on the head and a bit of candy as a consolation prize? In art is there any room for evasions and half truths? Must the moos of the sacred cows invariably be accepted as golden sounds?

These are the questions that every critic must answer for himself. If he is honest, he will admit the inevitability of error and he will do his best to make amends for his frailties. But if he deserves to be called a professional critic he must also be motivated by much the same ideal that motivates the creator. A concomitant is that he will have spent as much time with the mysteries of the craft as has the creator himself. Music, or any of the arts, is not a part-time endeavor. It is a way of life, in which the fortunate ones never become jaded. It is a constant, day-and-night association with tones strung together to make some sort of meaning.

(Please turn to page 16)

COVER PHOTO

Interior of the Academy of Music, Philadelphia, Pennsylvania, showing the new Aeolian-Skinner organ recently installed, and dedicated September 30, 1960 (see text, Stoplists). On stage are the five transportable divisions, with Positiv in center, console to left. To left and right of stage openings are the pipe towers placed in upper level proscenium boxes. Shown on stage near footlights is Mr. Joseph S. Whiteford, president and tonal director, Aeolian-Skinner Organ Co., Inc., builders of the organ.

DECEMBER 1960

THE MEANING OF BAROQUE

Huskisson Stubington

The first part of this article was an attempt to settle, once and for all, the precise meaning of that controversial word *baroque*. And I tried to show that two applications of the word are acceptable: its original use as an adjective of derision or disapproval, and its later, restricted use in connection with a definite and localized art form. I ended by promising to discuss next the baroque organ, though I added a word of doubt as to whether such a thing can be said to exist.

Some things allow themselves to be standardized; others do not. If you show a competent architect a series of windows he will at once be able to classify each; this will be late gothic, the next romanesque, the third baroque. But organs do not fit easily into such precise classification; in fact, they flatly refuse to be standardized, and this may well be one of the reasons why such composers as Beethoven, Schubert, Dvorak, and a host of others were not inspired to write organ music. They knew where they were, with orchestral instruments, but the term organ can refer to almost any kind of instrument that possesses pipes, keys and bellows.

There is one thing about the organ of the baroque churches that can be dealt with at once: whatever the nature of its voice, its outward form was invariably as beautiful as circumstances allowed. It would be clothed in a splendid case, gaily colored, and usually rich in gilding and carving. Hosts of angels and cherubs would climb over it.

But like all great works of art, its chief importance was not its wealth of ornament but the perfection of its form. This, in baroque days, was essentially different from the flat form of the 16th century organ cases, and different again from those of the renaissance.

Baroque character would show itself in the flowing curves of cornices and pediments, a reflection in miniature of the curving walls of the church itself. And a case would often have so strong an architectural feeling as to appear an integral part of the building. Good examples are the Gabler cases at Ochsenhausen and Weingarten, and the later one by Holzhey at Neresheim.

As for the organ inside the case, one can only say that normally a local builder would be asked to provide an instrument of the type in use at that time and in that locality. This statement argues that more than one type existed, which is indeed the truth.

The one thing that a baroque architect never did was to ask an organ builder to provide a baroque organ. This needs emphasis, and its consideration should help to clear away misconceptions; so I will say again that any organ installed was of the type in common use in any given region.

But all rules have their exceptions, and occasionally it would seem that this essential truth does not apply. A good example would be the abbey of Ottobeuren, already mentioned; here was a Bavarian monastery, built by a Bavarian architect, yet the organ builder chosen was a naturalized Frenchman, Karl Joseph Riepp, living in Dijon.

But Riepp had been born in Bavaria, and had lived and worked as a youth at Ottobeuren, so it was natural that the monks should give their order to one who had earlier connections with the place. The result of their choice is that the two lovely organs in the abbey show decidedly French characteristics, through their builder



ROHR, Lower Bavaria

This superb example of Baroque imaginative art is to be seen behind the high altar of the village church, a building now cared for by refugee monks from Czecho-Slovakia. It was the work of Egid Quirin Asam (1692-1750), and represents the Assumption of Our Lady. The Virgin's tomb stands on a raised platform several feet behind the high altar, and round it are grouped the figures of nine Apostles, in various attitudes of amazement. Above them, the figure of Our Lady is being carried up to heaven by two angels. She has dropped a rose, which is held in one of the Apostle's hands. All the figures are more than life-size. The backcloth, which is of stucco, has all the appearance of rich green damask. The figures of Our Lady and the angels are several feet apart in front of the backcloth, and appear to be suspended in space; yet the suspension is so cleverly done that its exact method cannot be discovered by the spectator.

Copyright Photo: H. Stubington

having absorbed a great deal of the French outlook.

We may now glance briefly at some of the various types of organs from which the instruments made for baroque churches were evolved. For just as domestic architecture, furniture, and a host of other things were the result of a natural evolution, which varied from one region to another, so also did European organs of the period 1500-1750 conform more or less closely to the fashions and traditions associated with different countries. A complete account of this long development would occupy far more space than I have at my disposal; I can only skim over the surface.

The organs of the 16th century were the logical development of the medieval type, and consisted of little more than a diapason chorus, usually

on one manual, somewhat rarely on two. Here, a word of warning must be given: all will agree that the diapason is the basis of true organ tone, but everyone also knows that an exceedingly wide interpretation of the word *diapason* is possible. It can mean anything from a foundational, almost fluty tone, to one that is bristling with harmonics.

Again, scaling, voicing and wind pressure play vital parts, and so does the kind of chest employed. So any generalization that I may make must be accepted with caution, always remembering that a diapason in an English organ of 1530, for example, did not necessarily sound like one in an Italian instrument of the same date.

But on the whole, there is good reason to believe that the early diapasons were fundamental in quality. Chorus work was well developed. In Italy, this would often strengthen upwards, perhaps to the 33rd or 36th ranks, so that an organ consisted of one large mixture whose ranks drew separately. As some writer once observed, the early conception of the organ was indeed of a vast mixture, and that unison stops were provided chiefly in order "to nourish the mixtures."

Flutes were used quite commonly, though their function was mainly to bind the chorus together, rather than serve as solo voices. The primitive reeds that often appeared could have had little relation to modern chorus reeds. Organs of this kind were often found in the northern countries as well as in Italy, but whereas the somewhat conservative attitude of the Italians left them satisfied with what they had, the northerners soon began to develop this basic form. Quite a number of single manual organs of this type are to be found in Italy at the present day, even in large cathedrals.



This is the Benedictine Abbey Church at Ochsenhausen, Würtemberg. The main structure is old, but completely remodeled in baroque style in the late 17th century. Note how the baroque architect (probably Fischer) broke up the severity of the walls by the insertion of a curved cornice. Note also the splendid ceiling frescos. The birch trees indicate that the photo was taken at the time of Corpus Christi. Copyright photograph by H. Stubington.

DECEMBER 1960



The Gabler Organ in the west gallery of Ochsenhausen, Würtemberg. The casework is a blaze of vermilion, green and gold. Note the Kronwerk division over the window. This is a divided organ with tracker action, is the earliest (known) example of Gabler's work, c. 1731. The organ has three manuals, with forty-nine speaking stops. Copyright photograph by Huskisson Stubington.

They gathered together the highest ranks of the chorus to form compound stops, instead of drawing each rank separately; they developed their diapasons in the direction of a steely brilliance, and encouraged the inclusion of a second manual department with its own contrasting chorus whenever possible. But their most important contribution to the development of the classical organ was the provision of an independent pedal organ, scaled to 16-foot pitch, and often of generous proportions. Reeds, mostly of the regal type, were often found, but these together with flutes, tierces and cornets were regarded as being of minor importance.

The sum total was an organ of great vivacity, with an almost metallic brilliance. For the sake of simplicity we may say that this kind of organ was characteristic of Northern and Central Germany, Holland and the Scandinavian countries.

The French conception of the classical organ was different in many ways. Again, the diapason chorus was regarded as of first importance, but it lacked the fierce incandescence of the northern type; a more fundamental kind of diapason was preferred. Again, a secondary chorus on its own manual was always regarded as desirable.

But what the French organ lacked in brilliance was made up in color, and this was partly due to the development of flute tone, *per se*, and partly on account of the profusion of tierces and cornets. A third or fourth manual was comparatively rare in the north, whereas in France such additions would often be found, and even at the present day there are still a few old five-manual organs to be found. Of these, the famous Couperin organ in Saint

Gervaise, Paris, is the best known.

These extra manuals were usually of short compass and rarely had more than two or three stops, such as a flute, reed and cornet. One French peculiarity was the treatment of the pedal organ, which was normally confined to 8-foot and 4-foot tone, its function being purely melodic. Last, we must remember the extensive use of chorus reeds. Although these were necessarily on low pressure they contributed a great deal of splendor, and often dominated the whole organ, sometimes to the extent of annihilating the flue work.

Few words need be given over to the Spanish organ, for it followed a style of its own, and its influence upon European organ design does not seem to have been very important. Its two distinguishing features were a comprehensive chorus on a single manual, with most of the ranks drawing in halves, together with a fierce battery of reeds. I have not heard any Spanish organs, but those who have agree in saying that the reed chorus produces an effect of immense grandeur.



The Holy Ghost organ on the north side of the choir in Ottobeuren, Bavaria. The magnificent church is by Johann Michael Fischer, begun in 1737. Length of building is 290 feet, width, 192 feet. The organ was built between 1754 and 1766 by Karl Josef Riepp, has two manuals and 27 speaking stops. The famous Holy Trinity organ (four manuals) has a precisely similar case on the opposite side of the choir. Choirstalls are superbly carved walnut. Copyright photograph by H. Stubington.

Nor did the old English organ contribute much to European practice; it was rather the other way around. For in England, organ building suffered a severe setback in the 17th century when, during the period of the Commonwealth, the use of organs in church worship was forbidden by Act of Parliament. The Restoration of the Monarchy saw better times, but the few builders left could hardly cope with the demands for new instruments from all over the country.

This naturally encouraged the influx of foreign builders, who had brought with them some of the traditions of France and Germany. As a result, English organs of the

18th century exhibited a blending of several schools of thought; their chorus planning was not unlike that of the northern types, though more restrained, while their cornets and reeds gave a fair measure of color. (2)

Second and third manuals, usually of restricted compass, were often included, but had little in common with the more sturdy and assertive positifs of the continent. One strange fact remains to be told: there were no pedal divisions in English organs of this period. An octave or so of pull-downs might be found here and there, but were exceptional. Scholars are still arguing on the exact date when pedals were introduced in England, but it is safe to say that even Westminster Abbey had none until 1804, when their provision was regarded with deep suspicion by the majority of players. And one distinguished organist of the period was heard to swear that he would never allow himself to be seen "dancing about on a gridiron." (3)

When we examine all these types of organ we find that one thing alone is common to all: an extensive diapason chorus on low wind pressure. Other ingredients such as flutes, color-imparting mutations of the tierce variety, cornets and reeds were certainly in use to some extent, but their inclusion and importance were by no means universal.

Another point not yet mentioned is that the pipework of all of these organs stood upon open soundboards. Credit for the invention of the swell box has until recently been given to an old English builder, Abraham Jordan, who provided one in his organ in St. Magnus the Martyr, London Bridge, in 1712.

But later scholarship has shown that such devices were occasionally used by the Spanish at an even earlier date. It is interesting to compare the English rejection of the pedal organ for so many years with the equally suspicious distrust of the swell box in continental countries.

Nor have I mentioned string tone. To say that it was never used would be rather absurd; nevertheless, any use of pipework deliberately scaled and voiced to produce what we know as string tone could only have been very exceptional.

This has necessarily been a hurried and sketchy summary. I have tried to give the facts with accuracy, but any historian will be able to point out exceptions to the general rule. I have also divided the old organs in Europe into neat, water-tight compartments, which is very convenient for our purpose, but in actual practice there must have been many instances where overlapping occurred; that kind of thing is bound to happen at times, for some countries are more progressive than others, which means that the teaching and practice of any particular school of thought did not always take effect at precisely the same time in all regions.

The great period of church building that produced the baroque art of Germany and Austria may be said, roughly, to extend from about 1630 to 1760. These figures are comprehensive; the greatest activity occurred about 1700 and the following years, by which time the regional types of organs had become well established.

But this was also a period when organ builders were beginning to move about more freely, not only to set up

2. As we shall presently see, this blending of dissimilar types gave the 17th century organ in England a more genuinely baroque character than that of the north, so often misnamed baroque.

3. No real evidence can be found for the tradition that Westminster Abbey had its first pedals about 1770. Incidentally, one may wonder what kind of organ music Bach might have written had he been born and brought up in England or Spain. Can we imagine the great *Fantasia and Fugue in G minor* for manuals alone? It is an interesting speculation.

business in fresh places but also to study the methods of other men. Andreas Silberman is a good example. His family came from Saxony, where he was well acquainted with the northern tradition, but his association with Eugen Caspar gave him a fresh outlook, for Caspar had lived in Padua and had studied Italian methods. Silberman moved to Strasbourg, where he spent the remainder of his life; he was in close contact with the French builders, by whom he was much influenced. His friendship with Clicquot taught him new ways of reed voicing.

It was natural, then, that a Silberman organ should be a highly individual thing; natural, too, that many lesser men were eager to study his methods. Within fifty years his influence had spread across Suabia, one of the regions affected by the great tides of baroque activity.

Strasbourg thus became a kind of focal point where one organ tradition became merged with another; the same sort of thing happened at Mainz, further down the Rhine. Here the young Josef Gabler seized every opportunity of studying the work of the many builders who came to the city at one time or another—men whose names are almost forgotten: the Geissels, Macrander, Kolhaas, and the Onimus brothers from Franconia.

Thus, when Gabler built an organ for the new baroque abbey of Ochsenhausen he was full of the ideas that were, so to speak, a distillation of all that he had learned at Mainz. We now regard the Ochsenhausen organ, quite rightly, as a valuable survival of the baroque age. But let me insist that the monks of Ochsenhausen did not ask Gabler to build a baroque organ. What they desired was the most efficient instrument that he could provide, considering the means and materials that were available. It was the same a few years later at Weingarten.

All the facts that I have given show how difficult it is, if not impossible, to offer a cut and dried definition of the baroque organ. I can only repeat that it represents the type of instrument built for baroque churches and their worship. Even this admits of a wide interpretation. It is equally clear that no authority can be found for the widespread custom of describing as baroque any organ that happened to be built in any place between 1600 and 1780. It would be just as silly to call the Holzhey instrument at Rot an der Rot a Napoleonic organ, or to describe a Chicago church of 1850 as Victorian. Nor can anyone build a baroque organ or a roman archway at the present day. The styles can be imitated, but that is all.

Yet in spite of what I have said, one can offer a reasonably clear idea of the chief characteristics to be found in organs of the baroque age. Perhaps the most pertinent comment is that they closely resemble the buildings they adorn. They have the same masterly planning and form; just as the churches are full of light, so are the organs transparent in tone. Muddiness has no place.

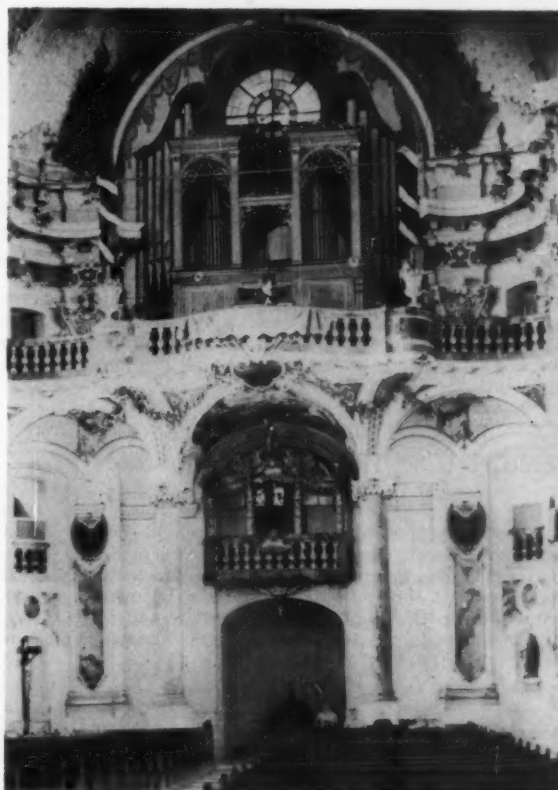
Contrapuntal music comes into its own. Above all, there is the obvious parallel of color, for the endless hues of the building have their counterpart in the kaleidoscope of organ tints, where diapasons, flutes, tierces, cornets and reeds combine in the formation of an harmonious whole. Gambas have now appeared, and contribute their own share of color.

Consider, if you will, such an instrument playing its part in the worship of a church where the keynote is warmth, homeliness and color, with candles glittering and clouds of incense rising towards a heavenly ceiling. Compare this picture with that of a colder, less intimate type of worship in the church of the north; churches wherein the music was restricted to the hearty congregational singing of slow chorales, when the cool, steely brilliance of the old classical diapason chorus proved an ideal accompaniment. Or think of the mysterious atmosphere of a great French cathedral, with the haunting beauty of plainsong, interspersed with joyous interludes upon the *grand orgue* over the west door.

Here are three entirely different pictures. The moral pointed by them is that every church demands the kind

of organ most suited to its own particular needs.

Another thing that can be said of the baroque-style organ is that it often has a strangely orchestral character. The so-called romantic organ of the 19th and 20th centuries is often condemned, partly because it is said to imi-



The Convent church at Osterhofen, Bavaria, was built by Fischer and lavishly decorated by Cosmas and Egid Assam. The church has many balconies, three of which may be seen. The organ case is modern, for some unknown reason is in early Italian classical style. The large pipes at the sides are painted on the wall! Copyright photograph by H. Stubington.

tate the orchestra, and partly because it was unknown to Bach and his contemporaries.

There is at least some argument in support of the first change, especially as the development of orchestral tone was accompanied by a ruthless cutting down—or even elimination—of the traditional chorus work. But the orchestral nature of baroque-type organs was not so much due to its imitative stops as to the competent scaling and voicing which endowed its registers with a wonderful blending quality. Individual colors did not try to dominate each other; they agreed happily, just as the string, woodwinds, and brasses of the orchestra combine into a splendid *tutti* without losing their identities.

This orchestral quality is especially noticeable in an organ such as Riepp's masterpiece at Ottobeuren. But when we accuse the romantic organ of introducing tone colors that are alien to the true traditions of organ building, we should not forget that an entire battery of "effects" was gleefully used by the older builders: there were cuckoos, drums, nightingales, and bells of all kinds. Even Bach found a use for that delightful toy, the cymbelstern. Its recent revival in modern German and American organs is very welcome.

A final point of considerable importance is that baroque churches almost always gave their organs the best possible chance for effective speech. Organ galleries were often enormous: ample space was provided inside the organ case so that pipework could be

set out in the most advantageous manner. Again, nearly every baroque church has some natural resonance, and many have a great deal. The greater buildings such as Weingarten and Ottobeuren enjoy acoustic conditions which can only be described as superlative. These facts should be given full consideration whenever there is any question of planning a new organ on baroque lines. To transplant a Gable organ from its natural surroundings, and to stuff it into some miserable hole of an organ chamber in an acoustically dead building would be as sensible as trying to keep a tiger in one's bedroom.

The other day I came across an article by an English writer, which dealt with almost the whole of European music, secular and sacred, vocal and instrumental, from 1600 to 1800. My only quarrel with the author is that he entitled it "The Interpretation of *Baroque Music*" and the italics are mine. I am glad to report that he apologized for the adjective, though the explanation he gave was rather lame: he could think of no other! It is against such haphazard and meaningless use of the word that I have been complaining in these pages. By all means let us retain baroque for things that are really baroque; it surely should not be impossible to think of more appropriate words to describe other things.

SEARCH FOR TRUTH

It develops to the point, as it does with any professional, where listening becomes almost reflexive as well as intellectualized. This does not mean that the professional—composer and performer as well as critic—cannot respond emotionally to a beautifully turned phrase, or to the beauty of a Mozart melody or a Schubert modulation. But the professional always listens on two levels.

One level is that of sheer sensuous enjoyment, in which the sounds and the logic of the composer are followed. Beneath that level, the professional's busy little mind is in a frenzy, asking all kinds of questions. He ends substituting himself for the performer.

Listening becomes the purest of empathic experiences. You, the listener, are on stage with the artist. You have made with him that long, long walk from the wings. You know his strengths and his weaknesses, where he is nervous and where he is confident. By the time the opening group is half through, you have a very good idea of how the last half of the program is going to sound. Musicality and intelligence reveal themselves instantly, and so does their lack. By the same token, it should not take much more than five minutes to establish an artist's technical fitness.

Listening to music on such a professional level is not an innocent experience. It can be savage in its intensity, cruel in its understanding, arrogant in its superiority. But it is the only way a professional can listen. If it has its defects, it also has its virtues. If the pains are intensified, so are the pleasures. And when a great artist is engaged on a great piece of music, the pleasure can be blinding. That, after all, is what performer, critic and public live for in music: those rare and wonderful moments when man transcends man.

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Mr. Fischer, President of J. Fischer & Bro., Glen Rock, New Jersey, died October 6, 1960, at the age of 60. Born in Orange, New Jersey, he in 1921 joined the firm founded by his grandfather in Dayton, Ohio in 1864. He was secretary of the firm from 1939 to 1952, at which time he assumed the Presidency.

Mr. Fischer was Secretary-Treasurer of the Music Industries Council, 1930-1936; President, 1936-1938; and Vice-President, 1938-1940. He served as President of the Music Publishers' Association, 1951-1952, and as Vice-President in 1953.

Since 1950 Mr. Fischer had been a member of the American Society of Composers, Authors and Publishers Board of Appeals and of the Nominating Committee. He had also been a leader and director of the West Englewood Hills Community Choral Singers, was a member of the American Guild of Organists, the Bohemian Club of New York, and Phi Mu Alpha Sinfonia. He is survived by his wife, a brother, Eugene H. Fischer, and two cousins, Robert J. Fischer and Carl G. Fischer.

TAO knew Mr. Fischer, both personally and as a business acquaintance, had great respect and liking for him. We join the countless number of his friends in expressing our heartfelt sympathy to his widow, relatives, and to the members of the firm which he headed.

The Editor

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The Midwinter Conclave of the American Guild of Organists will be held in St. Louis, Missouri, December 27 through 30, with headquarters at the Statler-Hilton Hotel. Among the features will be a choral workshop conducted by Dr. Elaine Brown, and a lecture-demonstration on organ building by Charles McManis.

Recitalists will be Clarence Watters and Searle Wright. Dr. Clarence Dickinson will be the banquet speaker. A "Sonata for Organ" by Vincent Persichetti, commissioned by the St. Louis Chapter AGO for its 50th anniversary, will be heard for the first time, played by Rudi Kremer. Several tours and social events have been planned for relaxation at the Conclave.

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John Ruskin said . . .

It is unwise to pay too much — but worse
to pay too little. When you pay too much, you
lose a little money. That is all.

But — when you pay too little, you
sometimes lose ALL — because the thing you
bought was not capable of doing the thing
it was bought to do.

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prohibits paying little and getting a lot.
It can't be done.

If you deal with the lowest bidder simply
because the bid was low it is well to add
something for the risk you run. And if you
do *that* — you will have enough to pay
for something better.

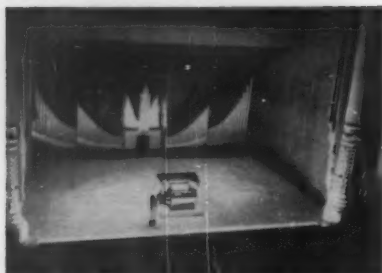
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Console and five transportable divisions, with exposed Positiv in center. Note pipework showing through vertical grillework to left and right of Positiv. Photo by Eugene L. Szonntag.

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Holzgedeckt, 8 ft.
Gemshorn, 8 ft.
Oktave, 4 ft.
Rohrflöte, 4 ft.
Quinto, 2 2/3 ft.
Super Oktave, 2 ft.
Mixture, 4-6 ranks, 306
Scharf, 3-5 ranks, 245
Fagot, 16 ft.
Major Trumpet, 8 ft. (in Proscenium)
Claron, 4 ft., 12 (in Proscenium)

POSITIV (Unenclosed, exposed)

Quintade, 16 ft., 12
Spitzflöte, 8 ft.
Kupfer Bordun, 8 ft.
Spitzprinzipal, 4 ft.
Koppelgedeckt, 4 ft.
Rohr Nasat, 2 2/3 ft.
Blockflöte, 2 ft.
Terz, 1 3/5 ft.
Larigot, 1 1/3 ft.
Lieblich Prinzipal, 1 ft.
Zimbal, 6 ranks, 366
Tremulant
Zimbalstern, 8 bells
(Major Trumpet, 8 ft., Hauptwerk)
(Claron, 4 ft., Hauptwerk)

RÉCIT I (Enclosed)

Contre Flûte, 16 ft., 12
Viole Pompose, 8 ft.
Viole Céleste, 8 ft.
Flûte à Cheminée, 8 ft.
Flûte Octavante, 4 ft.
Octavin, 2 ft.
Sesquialtera, 2 ranks, 122
Plein Jeu, 4 ranks, 244
Cromorne, 8 ft.
Chalumeau à Cheminée, 4 ft.
Tremblant

RÉCIT II (Enclosed)

Principal Conique, 8 ft.
Flûte Douce, 8 ft.
Flûte Céleste, 8 ft.
Prestant, 4 ft.
Doublette, 2 ft.
Cymbale, 4 ranks, 244
Bombarde, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.
Tremblant

PEDAL (Unenclosed)

Kontra Bordun, 32 ft., ff (Electronique), 24 tones
Kontra Bordun, 32 ft., p (Electronique), 12 tones
Kontra Bass, 16 ft. (in Proscenium, divided)
Violone, 16 ft.
Bordun, 16 ft.
(Gemshorn, 16 ft., Hauptwerk)
(Quintade, 16 ft., Positiv)
(Contre Flûte, 16 ft., Récit I)
Prinzipal, 8 ft.
Bordun, 8 ft., 12
(Flûte à Cheminée, 8 ft., Récit I)
Choral Bass, 4 ft.
Hohflöte, 4 ft.
(Flûte à Cheminée, 4 ft., Récit I)
Hellpfeife, 2 ft.
Mixture, 4 ranks, 128
Akuta, 3 ranks, 96
Kontra Posaune, 32 ft., 12 (in Proscenium)
Posaune, 16 ft. (in Proscenium)
(Bombarde, 16 ft., Récit II)
(Fagot, 16 ft., Hauptwerk)
(Cromorne, 8 ft., Récit I)
Trompette, 8 ft.
Klarine, 4 ft., 12
(Chalumeau à Cheminée, 4 ft., Récit I)

Couplers 26:

Hauptwerk: P-16-8. R-I-16-8-4. R-II-16-8-4.
Positiv: R-I-16-8-4. R-II-16-8-4.
Récit I: R-I-16-8-4.
Récit II: R-I-16-8-4.
Pedal: H-8. P-8. R-I-8-4. R-II-8-4.

Ventils 2: Récit I. Récit II.
Combons 40: H-6. Po-6. R-I-6. R-II-6. Pd-6.
Generals-10.

Crescendi 4: R-I. R-II. Major Trumpet. Register.

Tracker touch.

Solid ivory keys.

Rectifier: Orgellectra.

Blowers 8:

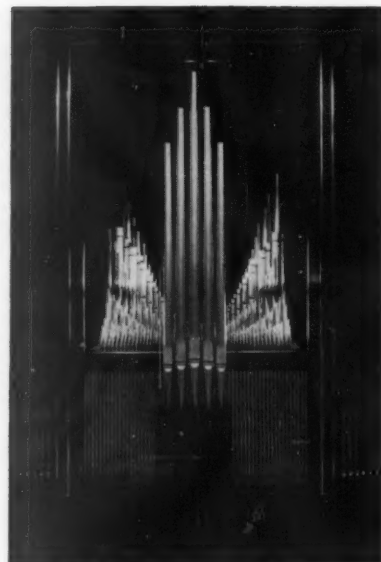
North Proscenium—Orgblo, 1/4 HP.
South Proscenium—Orgblo, 1/2 HP.
Console—Orgblo, 1/4 HP.
Hauptwerk—Meidinger, .35 HP.
Positiv—Meidinger, .35 HP.
Récit I—Meidinger, .35 HP.
Récit II—Meidinger, .35 HP.
Pedal—Meidinger, .50 HP.

Information given below was secured by TAO from the Aeolian-Skinner Organ Co., Inc., and other sources.

It would be wrong thinking if one were to consider this installation in any way a "portable" installation. Rather, it would be more apt to consider that this organ has five transportable, or portativ, divisions, which are each color-coded, may be rolled on or off stage, can be used in any combination which best suits the music to be played. In addition, there are two sections at the top-most level of the proscenium boxes, on either side of the stage which are permanent, non-movable divisions.

The final design and installation of the organ is the result of approximately ten years of study, resulting in about 25,000 man-hours of work. Many new devices and materials have been incorporated into this organ, in order that the transportable sections be as light, yet durable, as possible.

One problem is of especial interest. Since the Academy of Music stage floor is slanted toward the audience, the five on-stage divisions, which are on rollers, had to be specially sprung in order that they would stand precisely upright. Complicating this situation, however, was the fact that the area into which these divisions are rolled when not in use, has a flat floor; also, that the doorway through which the divisions are rolled is a fire door, has a counter-balanced closure which results in the



Exposed, transportable Positiv

opening not being parallel-sided.

The springs in the division rollers compensate for all this, at proper times, but the solution was a most difficult thing to achieve. The organ in total weighs about 20,000 pounds and, with the exception of a few of the very largest piperanks, all ten tons of the instrument are in the transportable sections.

Mrs. Efreim Zimbalist, donor of the organ, along with the Philadelphia Orchestra's conductor, Eugene Ormandy, had for years wished to add an organ of importance to the resources of the orchestra. So far as is known, this is the only organ ever built in exactly the manner described above.

The sections of the organ in the proscenium are fronted with gold-leafed speaking pipes of the Pedal Kontra Bass. The five transportable on-stage sections are fronted with dummy, gold-colored pipes made of paper. As noted above, all divisions of the organ are color-

Assembling pipework on stage at the Philadelphia Academy of Music, showing central pipe tower of Positiv, center; unenclosed Hauptwerk, left; and vertical screens, right.



THE AMERICAN ORGANIST

coded, that they may be most easily plugged into the console.

Editorially speaking, TAO believes this installation is of special interest, for it helps to prove that the organ and its design is yet a fluid thing, may be molded to accommodate the requirements of practically any specialized space or need.



In the photo above, from left to right are Samuel Barber, composer of the commissioned "Toccata Festiva" played at the opening concert; Eugene Ormandy, conductor of the Philadelphia Orchestra; Mrs. Efrem Zimbalist, donor of the organ, who commissioned the Barber work; Joseph S. Whiteford, president and tonal director, Aeolian-Skinner Organ Co., Inc.; and Paul Callaway, organist and master of the choisters, Washington Cathedral, who was soloist at the opening concert.

PHILADELPHIA ORCHESTRA, PAUL CALLAWAY, soloist; EUGENE ORMANDY, conductor, Academy of Music, Philadelphia Pennsylvania, September 30.

The Star Spangled Banner
Toccata Festiva

Symphony No. 7
Symphony No. 3

Barber
Beethoven
Saint-Saëns

This was one of those truly gala occasions: the start of Mr. Ormandy's 25th year as conductor of this world-famous orchestra; the first hearing of the new Aeolian-Skinner organ, given by Mrs. Efrem Zimbalist in memory of her father, Cyrus H. K. Curtis; and the world premiere of a work for organ and orchestra, commissioned by Mrs. Zimbalist for this performance.

Contrary to custom, the front gold curtain was kept lowered until starting time. When it was raised, orchestra men were in their places, and the audience had its first view of the new organ and console. The five transportable divisions were placed across the back of the stage, with console "at the footlights" on the left. As the curtain raised, a huge wave of applause rose, for, with dramatic lighting on the exposed Positive, and the console in black, with gold leaf outlining, this was a dramatic picture.

Mr. Ormandy entered almost immediately, was given a thunderous standing ovation, after which he led the audience in singing the national anthem; and, I might add, they really sang!

Samuel Barber's toccata is, as it should be, a virtuoso piece; but it is far more than merely this. Here is an important addition to the organ-orchestra literature. It is the work of a craftsman, who knows what he is about. The carefully designed inter-play between organ and orchestra, between voices in each "instrument" are exceptionally and imaginatively well conceived. There is drama, pulse, driving rhythm, singing line, beauty, shape and purpose here. It goes without saying that this work deserves many hearings.

The Philadelphia Orchestra shone magnificently in both the Beethoven and Saint-Saëns symphonies; I will reserve comment for the latter. Here the lush, almost saccharine harmonies, at times barely escaping the trite, were given sweeping, dramatic treatment by conductor and organ obbligato. In the second movement, organ and orchestra blended so completely there were times when it was next to impossible to tell which was playing—surely a tribute to the design of this instrument.

This was a great moment for many persons—for the great woman who gave the organ and commissioned music for it (this is not the only organ in Philadelphia Mrs. Zimbalist has given in her father's memory) — for the conductor whose direction was so amply rewarded by the audience—for the organ soloist, who played magnificently—for the designer of the organ which so completely and excellently fulfilled its destiny.

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Dedication: May 31, 1960

Dedicatory Recitals: May 31, June 1, 2, 3

Recitalists: Frederick Swann, Virgil Fox

Voices—32. Ranks—36. Stops—46. Borrows—5. Extensions—7. Pipes—2286.

GREAT

All ranks 61 pipes unless otherwise noted.

Quintaten, 16 ft.
Principal, 8 ft.
(Gemshorn, 8 ft., PF)
Hohlflöte, 8 ft.
Octave, 4 ft.
Flûte Couverte, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Fourniture, 3 ranks (19-22-26), 183
(French Horn, 8 ft., PF)
Cymbelstern, 4 bells
Chimes, 25 notes
Tremulant

SWELL

All ranks 68 pipes unless otherwise noted.

Rohrflöte, 16 ft., 12
Rohrflöte, 8 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Octave Geigen, 4 ft.
Koppelflöte, 4 ft.
(Nazard, 2 2/3 ft., PF)
Spillflöte, 2 ft., 61
Plein Jeu, 3 ranks (22-26-29), 183
(English Horn, 16 ft., PF)
Trompette, 8 ft.
English Horn, 8 ft.
Vox Humana, 8 ft., 61
Hautbois, 4 ft.
Tremulant

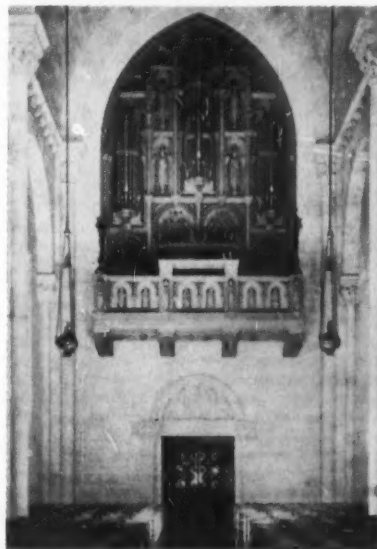
CHOIR

All ranks 68 pipes unless otherwise noted.

Nason Flute, 8 ft.
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft.
Prestant, 4 ft.
Nachthorn, 4 ft.
Rohr Nasat, 2 2/3 ft., 61
Blockflöte, 2 ft., 61
(Tierce, 1 3/5 ft., PF)
Larigot, 1 1/3 ft., 61
(Sifflöte, 1 ft., PF)
Krummhorn, 8 ft.
Cornet Nuptiale, 8 ft.
Harp, 61 bars
Tremulant

PEDAL

(Contra Bourdon, 32 ft., 12)
Principal, 16 ft., 56
(Quintaten, 16 ft., Gt.)
Rohrflöte, 16 ft., Sw.)
(Principal, 8 ft.)
(Rohrflöte, 8 ft., Sw.)
(Choral Bass, 4 ft.)
Rauschquint, 2 ranks (12-22), 64
Bombarde, 16 ft., 56
(English Horn, 16 ft., Sw.)
(Bombarde, 8 ft.)
(Clarion, 4 ft.)
Krummhorn, 4 ft., Ch.)
Couplers 28:
Gt.: G-16-8-4. S-16-8-4-2 2/3. C-16-8-4.
Sw.: S-16-8-4. C-8.
Ch.: G-8-4. S-16-8-4. C-16-8-4.
Pd.: G-8-4. S-8-4. C-8-4.
Combs 44: G-8. S-8. C-8. P-6. General-14.
Crescendos 4: S. C. Register Straight, Register Orchestral.
Reversibles 11: GP. SP. CP. SG. CG. SC.
G.C. Orch. Cres. SG 2 2/3. Bourdon 32 ft., Stz.
Harp and Chimes: Deagen "A"
Rectifier: Orgelectra
Blower: Orgoblo



Austin Organs has supplied TAO with the following information about this installation.

The Chapel is a magnificent Romanesque room, four stories high, seating about 200 persons. It gives the impression of a miniature cathedral with its wooden chairs, and the wealth of stained glass, carved stone, and marble.

The organ is placed over the west entrance, behind a handsomely carved casework of rust-finished wood. Although the casework appears heavy and sound absorptive, a few chords from the organ immediately dispel this visual impression. It speaks forth in a most uninhibited manner, completely filling the room. Swell and Choir are enclosed on the first level, with unenclosed Great and Pedal on the second.

The stoplist was designed expressly to serve the many and varied religious functions held in Christ Chapel. The large number and unique console controls provide the instrument with a flexibility of one having far greater tonal resources. The console is located on the main floor, out of sight in an alcove, for services; but is easily moved to almost any location in the chapel for recital purposes.

In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

ALUMNI CHORAL PROGRAM. St. Paul's Chapel, Columbia University, New York, June 22. Union Theological Seminary School of Sacred Music Alumni Chorus; Christina Cha, soprano; Janice Wagner, contralto; Moody Chisolm, tenor; Maurice Clopton, bass; Searle Wright, organist; Paul Callaway, conductor.

Requiem Mass in D minor
The Throne of God

Mozart
Sowerby

This, the concluding event of the annual alumni workshop at SSM-UTS, offered one familiar, another not so familiar choral work, in the highly reverberant acoustic of St. Paul's Chapel. The chorus was trained into this performance by Mr. Callaway and Mr. Wright in just three days, but scarcely was this to be noticed.

Attacks, releases, dynamics control—all were evident and performed with precision. The soloists were all acceptable, sang their roles with understanding—I especially liked the soprano and tenor.

This was the first time I have not liked particularly the sound of the chapel organ. In the Mozart it was heavy, ponderous, almost elephantine tonally; in the Sowerby it was altogether overpowering in many spots. But let me qualify with reasons.

The organ is presently undergoing some long-needed work, I am told, and was not functioning at its best (I shall hope these repairs will include work on a somewhat unreliable console). There is probably no one more facile, adroit, and capable than Searle Wright when it comes to accompanying any score, no matter how intricate or demanding.

This ability was strongly in evidence at this performance, but unfortunately in the Mozart, this artist could scarcely have literally changed the tonal characteristic of the instrument to afford an intensity rather than ponderosity—a ponderosity which well nigh swamped choral forces, made this music plod when it should have shone.

In the Sowerby, the organ did cover singers so much that balance was all but lost. No one who has even a nodding acquaintance with the reduction score of this Sowerby work, composed for the 50th anniversary of the Washington Cathedral, would argue that this is something which quite likely should be reserved for the orchestral accompaniment originally written—there simply is too much for any two hands and feet, no matter how nimble, to encompass. Yet I must say Mr. Wright helped immeasurably to make this performance quite a thrilling thing. I would hear this music again.

Finally, tribute must be paid Mr. Callaway for having readied his choral forces in practically no time, and for having given lucid, sensitive performances of two great compositions. Singers sang magnificently for him, and for the music. This is tribute in itself.

R. B.

ROBERT NOEHREN, Hill Auditorium, U. of Michigan, Ann Arbor, June 26.

All-Bach Recital
Fugue in E flat Major
Chorale Prelude: Deck thyself, my soul
Prelude and Fugue in A minor
Passacaglia and Fugue
Pastorale
Toccata in F Major

This report was not included in TAO for August (AGO convention issue) because it is not TAO policy to report pre-convention performances.

When Robert Noehren, stepped onto the stage he found several thousand expectant listeners seated in front of him. It soon developed that their expectations were to be fulfilled more than abundantly.

In a taxing and extremely difficult program of some of the major Bach works, Dr. Noehren showed himself not only to be the complete master of all the technical difficulties involved but also a master of interpretation and style of the period. Technical difficulties of both the notes and the control of the large organ simply melted away with his wizardry. There was not an unnecessary movement of either hands or feet: he might have been playing a small two-manual for all the effort he appeared to put forth, and the ease, neatness and dispatch with which all was done. This was the art that conceals art. In this respect and in the absolute accuracy of his playing Noehren is the closest approach that the present generation of organists will ever be able to hear of the playing of the great Lynnwood Farnam.

But Noehren was more than accurate and neat and effortless in his playing. Each one of the great Bach works was planned precisely as to level of dynamics, contrasts of tonal texture between the manuals. Climaxes were reached at precisely the split second they should be, not a moment too soon or too late.

While the registration of the St. Anne fugue was planned for Principal tone, starting somberly with mostly unisons, the three sections of the fugue kept rising with more and more high pitches being added until an utterly magnificent blaze of tone was heard at the close.

In the chorale prelude, we were treated to a lovely solo combination with tremolo against precisely the right sort of flute accompaniment. The majestic A minor prelude and fugue reminded those who heard him at his best of Dr. Charles Courboin's way with this work. No one ever played it better, as far as I know.

Every conceivable classic and baroque combination was used for the variations of the passacaglia, and the high point of the whole program was reached towards the close of the fugue, as it should be, for the highest point ever reached in contrapuntal music.

The whole of the Pastorale is seldom played, but Robert Noehren made it glow all the way through its many facets. The Toccata in F was a suitable close.

We were all intrigued that Dr. Noehren would choose the same program that Mendelssohn played in St. Thomas Church, Leipzig, August 6, 1840. Your reporter was not around for this particular performance, but he is satisfied that Mendelssohn could have played it no better.

WILLIAM H. BARNES

JAMES REID TAYLOR, Calvary Presbyterian Church, San Francisco, Calif., July 10.

Prelude and Air
Flute Tune
Fantasy and Fugue in C minor
Chorale Preludes
Sleepers wake! a voice is calling

Purcell
Arne
Bach
Bach

I call to Thee, Lord Jesus Christ
Prelude and Fugue in G Major
Choral in B minor
A Solemn Melody
Communion
Toccata Festiva

Bach
Frank
Davies
Purvis
Purvis

An average size crowd attended Mr. Taylor's farewell recital, before leaving for study at Boston University; it was good to hear him once more on the organ he knows so well—it will be interesting meeting him when he returns to the west coast. Mr. Taylor has good technique—nothing breathtaking, but very solid—and a fine sense of registration. His program was varied and well put together, the second part being superior in my opinion. His articulation is very clean, but sometimes he almost overdoes it fearing something may get lost; this is unfortunate in the very dry acoustic of this church.

The trumpet used in the opening piece had quite a sore throat. Taylor made Arne's tune into a real gem of organ music. Bach fantasy was a bit too aggressive and monotonously loud, but the fugue was very clear if a little too staccato. Taylor's gift for registration was evidenced in the two chorale preludes. The G Major prelude suffered from use of manual 16-foot throughout, and the fugue was treated with no dynamic changes.

The Franck choral was excellent—a real pleasure to listen to; and the same goes for the Davies melody. Both Purvis pieces were very good: the first striking in its tense harmony, the second by its enormous drive.

The acoustics of the church stand very much in the way of good music and it takes all the skill of an organist to make music sound acceptable. Taylor succeeded to an amazing extent. This was a truly rewarding recital which was obviously overlooked by most of the organists usually seen at such events.

FRANZ HERRENSCHWAND

GUSTAV LEONHARDT, St. Thomas Church, New York, July 27.

Music of the 17th Century

| | | | | | | | | |
|------------|--------------------|------------------------|----------------------------------|------------------------|-------------|---------------|--------------------|----------------------|
| Praeludium | Hexachord Fantasia | Consonanze stravaganti | Herr Christ der eing Gottes Sohn | Echo-Fantasia (No. 15) | Praeambulum | Fantasia in C | Hexachord Fantasia | Toccata (No. 1) in D |
| Sweetlinc | Byrd | Trabaci | Sweetlinc | Sweetlinc | Scheidemann | Kerckhoven | Proberger | Muffat |

The noted Dutch organist-harpsichordist, in New York the summer of 1960 teaching at the School of Sacred Music, Union Theological Seminary, played this rather specialized program (for a public audience, that is) on an evening featuring rain in downpour dimension added to this area's usual humidity. Those in attendance fanned themselves, and dripped. But I daresay their trip was well worth it all.

Mr. Leonhardt's organ playing obviously shows his harpsichord background, and in this instance this is all to the good. His technique, manual and pedal, is as clean as it has been my good fortune to hear in a very long time. But this facet was of merest consequence in the large view of music heard.

This reporter will make no attempt to remark on each piece individually for the obvious reason that it is unnecessary. Within the boundary of one century, however, the artist displayed constantly changing portraits in sound, in pattern, and in philosophy.

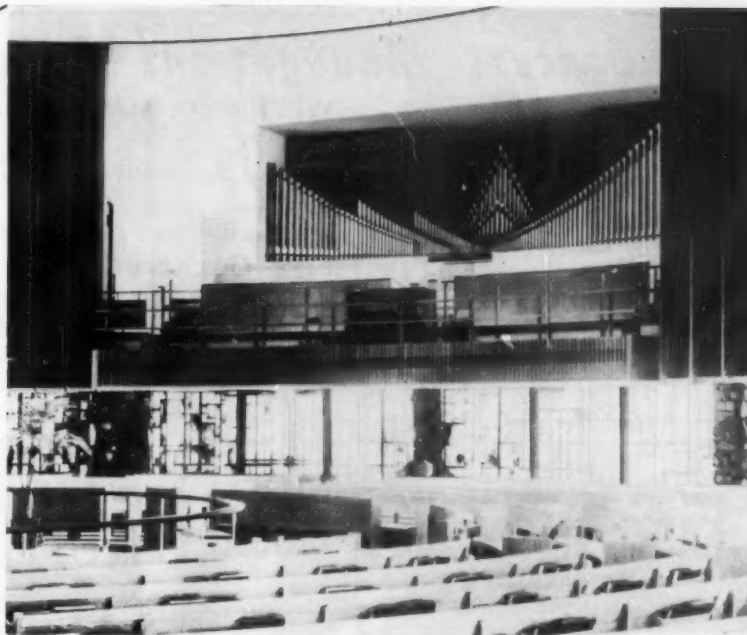
Leonhardt's playing is scholarly, dignified, with personality never intruding upon the music. His registrations, on

(Please turn to page 24)

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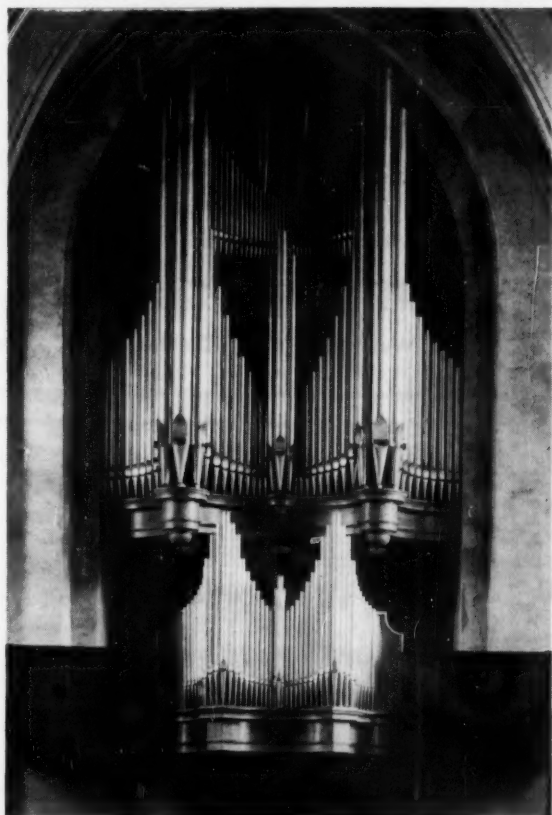
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Rochus Dedler, 1799-1822

William O. Jaftis

The musical dictionaries may not have much to say concerning this obscure composer, but his claim to fame lies in the music which goes with the Oberammergau Passion Play. Organist and choirmaster of the Village Church, it fell to him to write and adapt the music, which he did over a period of years.

It is unfortunate that his innate talent was not subjected to greater training, for his music seems a little bit light. But on the other hand, the Passion Play was almost a folk-play in its development, and the music fits into this mood without drawing attention to itself. An orchestral overture, many solos, arias, duets, antiphons and choruses serve to provide continuity between the scenes of the drama.

In style, his music is suggestive of Haydn. Matters of form, such as the orchestral peroration at the end of a chorus or solo are often sacrificed to the greater need of the ongoing action of the play itself. Over-use of repetition serves at the same time to emphasize the central unity of the play and to an extent prolong certain numbers a bit more than might seem necessary.

However, it must be remembered that Dedler was dependent on the limited talents of amateurs for the performance of his music. It is almost folk-music, and yet it so fits in with the greatness of the Passion Play itself that its inadequacies from the formal point of view do not hamper in any way.

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this enormous instrument, were fascinating to behold; his use of ornamentation was equally a joy. Perhaps some would have liked to hear all of the organ at one point or another; yet this would have taken this music completely out of scale and dimension.

It is my regret that I was unable to attend any of Mr. Leonhardt's harpsichord lecture-recitals during July, but there is just so much time in any one day. When this artist again plays in New York, I hope he will be heard in a more intimate place, for this music needed this a bit, I felt. This is nothing against St. Thomas Church or its organ; rather, a purely personal wish based in the feel that what I heard belonged in a visual and acoustic space more compatible to the music.

R.B.

LLANGOLLEN INTERNATIONAL MUSICAL EISTEDDFOD, Wales

Based on the premise that "we are all brothers and sisters with the same interests, same desire to enjoy music and the other arts," the fourteenth sea-

son of this great festival took place early in July in its traditional place. The program consisted of musical contests for choral groups of mixed, male, and ladies' voices, folksong and folkdance groups, youth and children's choirs, and solo contests for voices and some instruments.

In some of the classifications, especially male choirs and children's choirs, there were a large number of entries. Each classification had its required pieces, and in some cases there was also provision for an extra number chosen by the performing group.

Along the way there were short speeches by notable figures in public life, such as the Turkish Ambassador, Lady Megan Lloyd George, and the Right Honorable Selwyn Lloyd.

Chosen groups from more than 16 countries came together to sing for and be judged by a panel of outstanding musicians from many countries. Their lot could not have been easy, for all of the performing organizations showed a high degree of excellence in their work. There was only one group from the U. S., and they divided themselves into

many smaller units for the various competitions. This group was the Austin Choraliers from Austin, Minnesota.

The evening programs were labeled concerts and though many of the same groups appeared then there was no judging at these events. Among the outstanding, besides the group from our own country, were two folk dance groups from Turkey, a Workers Choir from an industrial plant in Hungary, several groups from the Scandinavian countries, and two from Switzerland.

Italy, Spain, Holland, Sardinia, Portugal, and Belgium were among the other countries represented. Previous competitions had been passed before the invitation to compete at Llangollen were issued, so that the standard was very high.

The opening concert was presented by Ram Gopal and his Indian group, and the closing concert was by the Obernkirchen Children's Choir, which had been the hit of the festival in 1953.

One left with a firm belief that music and its allied arts can indeed speak through and beyond language barriers to all men.

WILLIAM TUFTS

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CHRISTMAS RECORDINGS

E. POWER BIGGS, "Joyeux Noël" (Twelve Noëls by Louis Claude Daquin). Columbia 12" LP, ML-5567, \$4.98 (also available in stereo).

What could be more appropriate for the Christmas season? As Mr. Biggs points out in his album notes, the beauty of this delightful music is that it is "fully as enjoyable and even appropriate on a mid-summer's day as in the season of its origin." I would go a step further and add that this music is easily appreciated by all music lovers.

Ever since Mr. Biggs published his own edition of these pieces some years ago, I have longed for a complete Biggs recording. Now, thanks to time's passage and various improvements, we have the advantages of an ideal instrument plus superior recording to complement the inimitable Biggs style of playing this ageless music.

For the student organist this LP offers priceless examples of proper registration (use of mutations, mixtures, etc.) for this type of music. Best of all, one can now have definitive performances of the entire set instead of just the two or three frequently played and recorded. If you don't get this for Christmas, be sure to order a copy immediately even if it means mortgaging your hi-fi outfit.

THE BELL SINGERS, "Sing Noël" Lucienne G. Biggs, director; Richard Key, Biggs, organist. Dorian 12" LP, XL-1001, available from Brown Music Co., 2320 Stanley Hills Dr., Los Angeles 46, Calif., \$3.98.

During World War I and were subsequently married in St. Maurice Cathedral there. It seems especially fitting that the album cover of this LP features a photo of this church, that side one opens with the actual sound of its bells.

As for the music, it was recorded in Blessed Sacrament Church, Hollywood where Dr. and Mrs. Biggs are organist and choir director, respectively. Here are fresh and enchanting renditions of the best in familiar Christmas music which should be welcome throughout the year.

This time we have one full side by the Biggs Family Choir (11 strong!) plus another by the Biggs Singers (combined choirs of Blessed Sacrament and Biggs family). Of the 20 pieces, 8 feature full ensemble, 6 the Biggs family, 6 are organ solos. Dr. Biggs plays five carols and Bach's *Jesu, joy of man's desiring* using chimes, harp and many lovely solo voices of the organ to enhance his special arrangements.

MORMON TABERNACLE CHOIR, "The Holly and the Ivy," Richard P. Condie, director, Alexander Schreiner and Frank Asper, organists. Columbia 12" LP, ML-5592 (also available in stereo).

This marks the third season that Columbia has released a collection of Christmas carols by this renowned group. Each time the new release is one of great significance and beauty. The present LP of 17 carols is no exception, in fact seems to reach new heights in both musical content and performance.

Included are several standard carols, many new arrangements of familiar carols, at least one contemporary work—Willan's *Hodie, Christus natus est*. Particularly enjoyable are refreshing arrangements of Franz Wasner, Gustav Holst and Jon Roberts, but each of the carols is a real treat as sung by this inspired 375-voice choir.

This makes a wonderful gift for anyone you wish to remember musically at Christmas time, will keep on giving indefinitely.

EILEEN FARRELL, "Carols for Christmas," with chorus and orchestra conducted by Luther Henderson. Columbia 12" LP, ML-5565, \$4.95 (also available in stereo).

For those who prefer their Christmas carols sung by a vocal soloist and/or with orchestral accompaniment, this splendid album featuring the celebrated concert and opera soprano Eileen Farrell, should fill the bill. There are 16 carols, most of them familiar, but including a few that deserve to be better known, such as *Lullay my liking, Snow*

in the street, Sleep, Holy Babe, and Song of the crib.

Miss Farrell's sensitive performances are enhanced by the skillful orchestral and choral arrangements by Joseph Scianni, Jack Martin and William Potts.

CHORAL MUSIC



Samuel Walter

AUGSBURG PUBLISHING HOUSE, 425 S. Fourth St., Minneapolis 15, Minn.

Rogier Michael: THE BIRTH OF OUR SAVIOR, accomp. SATB, and evangelist, moderately easy, 17 pages, 35¢.

An 8-minute cantata by the 17th century composer, arranged by Johannes Riedel, with optional instruments; is ideal for either musical or regular service.

Daniel Moe: TO US IS BORN A BLESSED CHILD, unaccomp. SATB, moderately easy, 3 pages, 20¢.

As a carol or introit, this will give contrast to traditional-type music because of contemporary idiom; well written, too.

Floer Peeters: ALL THE ENDS OF THE EARTH, unaccomp. SATB, moderately difficult, 3 pages, 20¢.

Real service music, is the Gradual for Christmas Day.

Robert N. Roth: SUMMER IN WINTER, unaccomp. SATB, moderately easy, 5 pages, 22¢.

A quiet carol with warm harmonies, but not cheap, and a soprano solo at the end which soars above the other parts.

EDITION LE GRAND ORGUE, 476 Marion St., Brooklyn 33, N. Y.

G. Thalben-Ball: A SETTE OF CAROLS, unaccomp. SSAATTBB, moderately easy, 11 pages, 35¢.

For the choir director looking for some unusual texts, these 16th century English carols are macaronic, are appropriately set musically in from one to eight voices.

ELKAN-VOGEL CO., INC., 1716 Sansom St., Philadelphia 3, Pa.

arr. Mathew Lundquist: GENTLE MARY AND

THE AMERICAN ORGANIST

AN IMPORTANT MESSAGE...

Classic organs exhibit to a marked degree the characteristic of "chiff" and other prominent wind-produced phenomena which typify the un-nicked low-pressure flue pipes of the 17th and 18th centuries. While a preference for these organs may not be the general rule, they seem to be generating a growing enthusiasm, particularly among musicians whose tastes run to baroque and pre-baroque organ literature.

Implicit is the suggestion that these organs, upon which the works of Buxtehude, Sweelinck, Bach, and many others were originally composed and played, are peculiarly suited to the performance of this type of music. Some persons feel that their distinctive clarity of tone and speech extends the usefulness of classic-type instruments to still other areas of music. For these (and perhaps other) reasons, the influence of such an organ can be observed in present-day organ building.



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As with many Allen Organs of recent years, voicing of individual notes of each rank is accomplished with simple controls, to suit a wide variety of acoustical conditions and personal preference.

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*patent pending



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HER CHILD, unaccomp. SATB, easy, 4 pages, 25¢.

Interest is sustained throughout this setting of a Finnish folk melody because of the independent voice lines and the polyphonic entrances.

CARL FISCHER, INC., 62 Cooper Sq., New York 3, N. Y.

Richard Peek: OF THE FATHER'S LOVE BE-GOTTEN, accomp. SATB, easy, 7 pages, 20¢.

Mr. Peek uses the ancient plainsong: unison, 4 part-harmony, unison with descant, with a fine independent organ accompaniment, adaptable to the piano. This kind of music is more appropriate, churchly, and in the spirit of Christmas than a great deal of the carol material available today.

THE H. W. GRAY CO., INC., 159 E. 48 St., New York 17, N. Y.

arr. V. Earl Copes: SHEPHERD'S CAROL, accomp. SAB, easy, 5 pages, 22¢.

Arranged from William Billings, the 18th century American composer; excellent example of early American composition and useful for an "All Nations" carol service.

Seth Bingham: LOVE CAME DOWN AT CHRISTMAS, organ accompaniment, SATB, moderately easy, 8 pages, 22¢.

A carefully written independent organ accompaniment, logical voice lines, this carol shows much more originality than one often sees. The music is Dr. Bingham's — no wornout folk melody used here as theme.

arr. Charles Black: HIGH IN THE STARRY HEAVENS, accomp. SATB, easy, 6 pages, 22¢.

arr. Jon Borowicz: LULLABY TO THE CHRIST CHILD, unaccomp. SAATTBB, easy, 4 pages, 18¢.

arr. Mary E. Caldwell: TELL US SHEPHERD MAIDS, accomp. SSA, moderately easy, 8 pages, 22¢.

The above three carols are traditional: Spanish, Polish, French-Canadian respectively. For this type composition, these show more than routine interest.

G. SCHIRMER, INC. 3 East 43 St., New York 17, N. Y.

James R. Gillette: THE DIVINE MYSTERY, accomp. SATB and narrator, easy, 23 pages, 75¢.

A very easy cantata, arranged for the congregation to sing some familiar carols. For the choir of more modest capabilities.

OTHER MUSIC RECEIVED

Pooler: AS LATELY WE WATCHED; WHILE BY MY SHEEP; THE SHINING STAR (Augsburg)

Arr. Wilson: OH WHAT CAN I GIVE TO THE HOLY CHILD? (Bourne)

Arr. Glover: CHRISTMAS COUNTERPOINT (Canyon)

Goode: ALL MY HEART THIS NIGHT REJOICES (Canyon)

Hokansen: IN DULCI JUBILO (Canyon)

Peek: WINTER CAROL (Canyon)

Pooler: PREPARE THE WAY O ZION (Canyon)

Rinehart: MARY SINGS (Canyon)

Arr. Copes-Young: WAITS' CAROL (Canyon)

Chemin-Petit: NOW LET ALL LOUDLY SING PRAISE (Concordia)

Bach Strube: BESIDE THY MANGER HERE I STAND (Concordia)

Wienhorst: ALL PRAISE TO THEE

ETERNAL GOD (Concordia)

Graham: ABOVE A STAR (Elkan-Vogel)

Arr. Lundquist: OUR DAY OF JOY IS HERE

AGAIN (Elkan-Vogel)

Grime: KNOCK, KNOCK, KNOCK (C. Fischer)

Mueller: LITTLE CHILDREN AWAKE AND SING (C. Fischer)

Wells: THE ENDING OF THE YEAR (C. Fischer)

Arr. Ellison: SING WE NOEL (FitzSimons)

Newbury: JESUS AND THE WOOLLY SHEEP (FitzSimons)

Caldwell: SWEET HOLY CHILD; WE HAVE SEEN HIS STAR (Gray)

Curry: ONCE FOR US A CHILD IS BORN (Gray)

Diksen: PSALM FOR CHRISTMAS (Gray)

Arr. Karvonen: CHRIST IS BORN (Gray)

Friedell: SWEET LITTLE JESU (Gray)

Arr. Huston: MASTERS IN THIS HALL (Gray)

Arr. Luvaas: THE ANGELS AT THE MAN-

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SATB with optional accompaniment

A Child This Day is Born Ilse
All My Heart This Night Rejoices Goode
Mary Sings Rinehart
Noel (Introit) Slater
Poem and Alleluia for the Christ Child Lehr
Sing Christmas Alleluia Davis
Summer in Winter Roth
Venite Adoremus Wright

SATB with accompaniment

Come, Let Us Sing Caldwell
Long, Long Ago Fissinger
Righteous Joseph Peek
Venite Adoremus Field
Welcome, Welcome, Hobbs
Jesu (with Junior Choir)
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Arr. Ehret: A CHILD OF BEAUTY (Marks)

POP RECORDS

LET GEORGE DO IT—George Wright at his newly designed recording organ. Solo Records 12" LP, SM 267 (also available in stereo).

I'm quite willing to let George do it and as often as he pleases. If you'll pardon us, this would be so Wright. Here's a platter of 11 all-time favorites ranging back over the past 20 or 30 years, played in the inimitable style of the top-ranking pop organist in the business today.

Technical facility and tonal beauty abound. But it is Wright's terrific imagination, the way in which each piece has been thought out, wrapped up in a bright package that makes this music for playing repeatedly.

And there is more. This is the first release of a new label on a Wurlitzer organ designed by Wright and installed specifically for the purposes of recording and broadcasting. There are more traps, percussions and sound effects wired into this instrument than you could shake a stick at, and they're all used to best, often unbelievable effect.

About the only "outside" effect we noted was a slightly disembodied voice shouting "one more time." For any and all who go for short hair music on an organ (and who doesn't?), this a definite must, no matter the cost.

To our good personal friend George Wright, our heartiest congratulations on the platter, the organ, and mostly on the guy with such a wonderful sense of humor which far more of us should in-seminate into music. R. B.



Recitalists

Alexander Boggs Ryan, Washington (D.C.) Cathedral, Sep. 4: Fantasia super —Komm, heiliger Geist, Herre Gott, Bach; Herzlich tut mich erfreuen, Brahms; Passacaglia and Fugue, Bach; Le banquet céleste, Messiaen; Fugue (Sonata on Psalm 94), Reubke.

Harold Chaney, Christ Episcopal Church, Coronado, Cal., Aug. 29: Prelude and Fugue in G minor, Buxtehude; Estampie, Anon-Robertsbridge Codex; Deck thyself, Blessed are ye faithful souls, My faithful heart rejoices, Brahms; Etude in B minor, Schumann; Fantasia in F minor, Mozart; Outbursts of joy (Ascension), Messiaen; Sonata 3, Hindemith; Passacaglia and Fugue, Bach.

William O. Tufts, Municipal Church of St. Laurence, Reading, England, Sep. 9: Suite in G minor, Woodman; Fantasy on a Mountain Song, Clokey; Improvisation on Puer Natus est, Maekelberghe; Pentecost, Titcomb.

James Wyly, Grace and Holy Trinity Cathedral, Kansas City, Mo., Sep. 25: La Romanesca con Cinque Mutanze, Valente; Sonata in B flat Major, Freixanet; Dic nobis, Maria, Cabezon; Sonata 3, Hindemith; Outburst of joy, Prayer of Christ (Ascension), Messiaen; Gavotte, Welsey; Prelude and Fugue in F minor, Handel; Toccata and Fugue in F Major, Bach.

Robert Anderson, Perkins Chapel, Southern Methodist University, Dallas, Tex., Sept. 26: Toccata, Adagio and Fugue, Kommst du nun, Jesus, vom Himmel herunter, Nun freut euch, lieben Christen g'mein, Bach; Andante, sostenuto (Symphonie Gothique), Widor; Fantasia in F minor, Mozart.

Arthur Kirkby, Kramer Chapel, Concordia Senior College, Ft. Wayne, Ind., Oct. 2: Tiento, Menault; Verset; Lopez; Two Versillos, Moreno; Prelude and Fugue in A minor, Buxtehude; Jesus Christus, unser Heiland, Nun komm, der Heiden Heiland, Nun danket alle Gott, Bach; Symphonic Chorale on Seelenbrauttag, Karg-Elert; The Word, Messiaen; Sonatine, Persichetti; Vision, Baumgartner; Toccata, Monnikendam.

Harry W. Gay, Trinity Cathedral, Cleveland, O., Oct. 2: Introduction and Fugue, Guilmant; We pray now to the Holy Spirit, Buxtehude; Fantasia on the Kyrie, Langlais; Reed Grown Waters, Karg-Elert; Toccata in D minor, Froberger; Clair de lune, Karg-Elert; Suite in D minor, Webber; Air and Fugue, Willan; Toccata, Monnikendam.

Richard Purvis, with members of the Oakland (Calif.) Symphony Orchestra, Gerhard Samuel, conductor, First Congregational Church, Oakland, Sep. 27: Concerto 2, Handel; Psalm XX, Marcella; Aria con Variazione, Martini; Les Fiftres, Dandrieu; Sonata for Organ and Strings, Mozart; Partita on Christ ist erstanden, Purvis; Concerto for Organ, Strings and Tympani, Poulenc.

Robert Wilson Hays, Kansas State University, Manhattan, Oct. 2: Little Harmonic Labyrinth, Bach; Fugue in C Major, Buxtehude; Sonata 5, Mendelssohn; My Jesus Who has called, Adorn thyself, my soul, Brahms; Cantilena for Organ, Binkert; Symphonie 3, Widor.

Klaus Speer, organ with brass, U. of Houston (Texas), First Presbyterian Church, Sept. 27: Prelude and Fugue in A minor, Am wasserflüssen Babylon, Herr Jesu Christ, dich zu uns wend, Bach; Sonata 2 for five Brass Instruments, Pezel; Sonata 2, Arnell; Entrata Festiva, Peeters; Sonata 2, Reger.

Lorene Banta, Phillips Academy, Andover, Mass., Oct. 4: All-Bach program—Prelude in B minor; In Thee have I

trusted; In Thee is joy; As Jesus stood before the cross; Fugue in A minor; Trio on Now come Saviour of the heathen; Sleepers, wake; Jesus Christ the only Son of God; Hark, a voice saith all are mortal; O hail this brightest day of days; Prelude and Fugue in C minor.

St. Bartholomew's Church, New York—October Noon Recital Series.

Jack Ossewaarde, Oct. 5: Heavens declare the glory of God, Marcella; Suite for Organ, Corelli; Hour of Consecration, Bossi; Allegro (Symphony 1), Maquaire; Improvisation on Old Hundred Twentieth.

Gerre Hancock, Oct. 12: Trio Sonata 5, Bach; Fugue in A flat minor, Brahms; Improvisation on Charterhouse; Fête, Langlais.

Jack Ossewaarde, Oct. 19: Echo Voluntary for Double Organ, Purcell; Pavana (Earl of Salisbury), Byrd; Concerto 5, Handel; Solemn Melody, Davies; Sketch, Statham; Improvisation on Angel's Song.

Gerre Hancock, Oct. 26: Variations on

My young life has an end, Sweelinck; Cantabile in B, Franck; Improvisation on the Te Deum.

Stephen J. Ortilp, Lookout Mountain Presbyterian Church, Chattanooga, Tenn. (with boy-soprano soloist), Oct. 9: Trumpet Fanfare, Purcell-Biggs; Introduction and Toccata, Walond; Fantasia (Great) and Fugue in C minor, Bach; Suite for a Musical Clock, Handel; three vocal solos; Prelude on Rhosymedre, Vaughan Williams; Dearest Jesus, what law hast Thou broken, Walcha; Brother James' Air, Wright; Sonata 1, Mendelssohn.

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Edouard Nies-Berger, Three Historical Recitals, St. Paul's Episcopal Church, Richmond, Va.

Oct. 18: Canzona, Gabrieli; Veni Creator, Titelouze; As Jesus stood beside the Cross, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Prelude, Purcell; Toccata, Adagio and Fugue in C Major, Bach; Grand Pièce Symphonique, Franck; St. Francis talking with the Swallows, Bossi; Clair de lune, Vierne; Pageant of Autumn, Sowerby.

Oct. 25: Variations on the Song of the Caballero, Cabezon; Prelude and

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Shown above, left to right, are Arthur Howes, David W. Hinshaw, Ronald Arnatt and The Rev. Samuel M. Garrett. Behind them is an organ built and lent to the Episcopal Theological Seminary of the Southwest in Austin, Texas, by Joseph Blanton.

There was a registration of thirty-five for the Summer School of Church music at this seminary, held August 29 through September 2. Courses were given in the four basic liturgical traditions of the Church, the relationship of the organist to the liturgy, and various types of service music.

David W. Hinshaw, instructor of church music at the seminary, served as registrar and dean of the summer school, which was sponsored jointly by the Music Commission of the Diocese of Texas and the seminary. Chaplain was The Rev. Samuel M. Garrett, professor of church history, Church Divinity School of the Pacific, Berkeley, California. Ronald Arnatt and Arthur Howes taught courses in the summer school.

The organ shown above has mechanical action, is voiced on 1 1/2 inches of wind, has pipework by Lauckauf and Von Beckerath. Manual compass is 56 notes, with pulldown pedal of 32 notes. The stoplist: Gedeckt 8', Principal 4', Rohrflöte, 4', Octave, 2', and Quinte 1 1/3'.

Fugue in G minor, Frescobaldi; Benedictus, Couperin; Overture to Saul, Handel; Passacaglia and Fugue, Bach; Sonata 6, Mendelssohn; Adagio (Symphony 6), Widor; Wondrous Love, Barber; Litanies, Alain.

Nov. 1: Gagliarda, Schmid; Echo for the Trumpet, Merulo; Magnificat, Pach-

SCHLICKE ORGANS

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Buffalo, New York

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elbel; My heart for Thee is longing, Dearest Jesus we are here, Toccata in F Major, Bach; Variations on Weinen, klagen, Liszt; Benedictus, Reger; Rhosymedre, Vaughan Williams; Prelude on Iam sol recedit Igneus, Simonds; Prelude and Fugue in G minor, Dupré.

Willis Bodine, U. of Florida, Gainesville, Oct. 18: Versets for the Te Deum, Anonymous; Fantasie on Une jeune fille, Caurroy; Chaconne in D minor, Couperin; Messe pour les paroisses, Couperin; Choral in B minor, Franck; Variations sur un thème de Clément Jannequin, Alain; Le banquet céleste,

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Transports de joie, Messiaen.

Richard Purvis, Grace Cathedral, San Francisco, Cal., Oct. 9: Fanfare, Purvis; Lament, Fickenscher; Scherzo (Sonata in G), Bennett; Prelude and Fugue in B minor, Bach; World farewell, My heart is ever yearning, Blessed are ye faithful souls, Brahms; Canon in B minor, Schumann; Introduction and Fugue on Ad nos, Liszt.

Alexander Boggs Ryan, First Presbyterian Church, Vincennes, Ind., Oct. 1: Prelude and Fugue in G minor, Buxtehude; Basse de Dessus de Trompette, Clérambault; My heart is filled with longing, My faithful heart rejoices, Brahms; Fantasia super: Komm, heiliger Geist, Bach; Carillon de Westminster, Vierne; Le banquet céleste, Messiaen; Carillon, Sowerby; Introduction and Fugue (Sonata 94), Reubke.

Dedication, **Allen** organ, Southfield United Presbyterian Church, Detroit, Mich., Oct. 16: Carillon de Westminster, Vierne; My faithful heart rejoices, My heart is filled with longing, Brahms; Suite du premier Ton, Clérambault;



MARK DAVIS

Mr. Davis has been appointed organist and choir director of the Episcopal Church of the Holy Faith, Sante Fe, New Mexico, succeeding Mr. Jerrel Joe Surface, who lost his life in an automobile accident near Espanola, New Mexico, August 14. Before going to Sante Fe about a year ago, Mr. Davis had conducted a private studio for voice and organ in Carnegie Hall, New York.

For many years he was head of the department of music for the Moravian College for Women and organist-choir director for the Moravian Congregation of Bethlehem, Pennsylvania. He has also served in similar capacities in New York area churches.

In Sante Fe Mr. Davis served for nine months as organist of the Church of Cristo Rey. He has revived the local Civic Chorus and Orchestra which will present Handel's "Messiah" in the original version December 18. He is also active as musical director of the Sante Fe Chamber Music Society.

Fantasia super: Komm, heiliger Geist, Bach; Carillon, Sowerby; Clair de lune, Vierne; Sonata on Psalm 94, Reubke; Rigaudon, Campora.

Robert P. Roubos, Temple Baptist Church, Hattiesburg, Miss., Oct. 16: Prelude and Fugue in F sharp minor, Buxtehude; Basse et Dessus de Trompette, Jullien; Voluntary for Musical Clock, Handel; Nun komm, der Heiden Heiland, Prelude in B minor, Bach; Passacaglia (Symphony in G Major), Sowerby; Litanies, Alain; Andante cantabile

(Sonata 1), James; Carillon - Sortie, Mulet.

Reginald F. Lunt, dedication of the **Sebastian Gundling and Son** organ in Church of the Brethren, Lancaster, Pa., Oct. 19: Toccata in F Major, Bach; Concerto 2, Vivaldi-Bach; Andante in F, Mozart; Ein feste Burg, Walcha; St. Catherine, McKinley; Toccata, Fugue and Hymn, Peeters; Choral in B minor, Franck; Scherzo (Symphony 4), Vierne; Pavane, Elmore; Fugue (Psalm 94), Reubke.

Fernando Germani, First Presbyterian Church, Lancaster, Pa., Oct. 12: Toccata 6, Muffat; Concerto in F, Albinoni; Prelude and Fugue in F minor, Trio Sonata 5, Bach; Prelude on the theme B A C H, R.K. Biggs; Fantasie on Wachet auf, Reger.

Charles H. Finney, Houghton (N.Y.) Church, Oct. 16: Aria (Concerto 12), Handel; All men must die, Prelude and Fugue in C Major, Bach; Deck thyself, Brahms; Finale, Franck; Prelude on Brother James' Air, Wright; Nettleton,

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Nun danket, Eventide, Allen; Improvisation on requested hymntunes; Carillon-Sortie, Mulet.

Walter Spinney, with vocal soloists, and choir, Tiehurst Parish Church, Sussex, Eng., Sep. 16: Jesu, joy of man's desiring, Bach; Two Cathedral Preludes; O God of Hosts, Spinney; Breathe on us, Noble; Lost Chord, Sullivan; Two Arias, Handel; Toccata and Fugue in D minor, Bach; Arioso, Handel; Grand Fantasia, Lemmens.

David Craighhead, Memorial Chapel, Valparaiso (Ind.) University, Oct. 9: Con-

certo in A minor, Vivaldi-Bach; How brightly shines the morning star, Buxtehude; Andante in F, Mozart; Toccata in F, Bach; Partita on Psalm 8, van der Horst; Pastorale, Roger-Ducasse; Toccata (Suite Op. 5), Duruflé.

Musical performances in New York City area churches during the balance of December as compiled by the New York City Chapter AGO are as follows:

December 11

Recital: New York Society for Ethical Culture, 3 pm—Ashley Miller.
Recital: St. George's Church, 4 pm—Fernando Germani
Advent Portion, "Messiah," St. Bartholomew's Church, 4 pm
Choral Program, Central Presbyterian Church, 4 pm
"Messiah," The Presbyterian Church, White Plains—8 pm

December 12

Strings, chorus and organ program, Church of St. Mary the Virgin, 8:30 pm

December 18

Candlelight Carol Service, St. George's Church, 4 pm
Choir and orchestra, St. Thomas Church, 4 pm
Pageant, St. Bartholomew's Church, 4 pm
Christmas Carol and Candlelight Service, Central Presbyterian Church, 4 pm
Christmas Carol Service, South Presbyterian Church, Dobbs Ferry, 4 pm
Carols of Many Nations, Brick Presbyterian

Church, 4 pm
Canterbury Choral Society, Church of the Heavenly Rest, 4 pm
Festival of Nine Lessons and Carols, Cathedral of St. John the Divine, 4 pm
Christmas Carols, First Presbyterian Church, Englewood, N.J., 4:30 pm
Festival of Lights, Christ Church Methodist, 5 pm
Christmas Candlelight Carol Service, Ft. Washington Collegiate Church, 8 pm
"Messiah," St. Mark's Church-in-the-Bouwerie, 8 pm
Candlelight Carol Service, First Presbyterian Church, 8 pm
Choral Concert, Church of the Ascension, 8:15 pm

December 24

Carol Service, St. James' Church, 4 pm
Recital, Fordham Lutheran Church, 10 pm—Harold Fink
Recital, St. Peter's Church, Westchester, 10:30 pm—Grace Elizabeth Bard
Traditional Carols, Christ Church, Ridgewood, N.J., 11 pm
Christmas Carols, First Presbyterian Church, 11 pm
Ceremony of Carols (Britten), Church of the Resurrection, 11:30 pm

December 25

Festival of Nine Lessons and Carols, St. Bartholomew's Church, 4 pm
Service of Nine Lessons and Carols, St. Thomas Church, 4 pm
Christmas Oratorio (St.-Saëns), Mother A.M.E. Zion Church, 6 pm
"Messiah," First Presbyterian Church, 8 pm

December 31

Twilight Music (Buxtehude), Brick Presbyterian Church, 11 pm

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Newsnotes

(Continued from page 8)

church acoustics, with **Henry Johnson** as moderator, and **Gottfried Csala**, **Donald Ingram**, **Clifford Balshaw** and **The Very Rev. F. W. Trumbore** as panelists . . . On Sept. 9, **Temple Oheb Shalom**, Baltimore, Md. held a Service of Tribute on the completion of 55 years of service as organist of this temple of **Howard R. Thatcher**, who was elected organist emeritus, with full salary for life.

Colbert-LaBerge artists have the following bookings: **Robert Baker** played in **Central Christian Church**, Lexington, Ky., Nov. 7; **First Methodist Church**, Birmingham, Ala., Nov. 10; **Milwaukee** (recital and master class), Nov. 13; **Carleton College**, Northfield, Minn., Nov.

15; Pontiac, Ill., Nov. 17; **Wheaton (Ill.) College**, Nov. 19, dedicating a new **Schantz** organ; conducted master classes Nov. 20 and 21 in Omaha, Nebr.

On Oct. 2 **William Teague** began a series of weekly 30-minute broadcasts over **KWKH**, Shreveport, La., which, in December, will be heard on Saturday afternoons following the Met operas. He played recitals Nov. 11 in Montclair, N. J.; Nov. 13 in **First Presbyterian Church**, Lockport, N. Y.; Nov. 15 in **Grace Church**, Utica, N. Y.

Marilyn Mason played in **Church of the Covenant**, Cleveland, O. Nov. 18; **LaGrave Ave. Christian Reformed Church**, Grand Rapids, Mich. Nov. 21 . . . **George Markey** played in the **Artisan Music Hall**, Los Angeles, Calif. Nov. 15; Denver, Colo. Nov. 13.

Claire Coci played in Binghamton, N. Y. Nov. 14 . . . **Ray Ferguson** played in Bridgeport, Conn. Nov. 7; **Memorial Music Hall**, Methuen, Mass. Nov. 9 . . . **Alexander McCurdy** played the new **Aeolian-Skinner** organ in the **Philadelphia Academy of Music** Oct. 8; in **First Presbyterian Church**, Nile, Mich. Nov. 16.

Donald McDonald played in Alexandria, Va. Nov. 16 . . . **Fernando Germani** added a recital Nov. 23 in La Jolla, Calif. to his tour.

Edgar Hilliar, played a recital Dec. 5 in the **Church of St. Mary the Virgin**, New York . . . **William Self**, organist-choirmaster, **St. Thomas Church**, New York, has announced the March 1961 series of recitalists: **Robert Clark**, Mar. 6; **Grady Wilson**, Mar. 13; **Gordon Wilson**, Mar. 20; and **Leonard Raver**, Mar. 27.

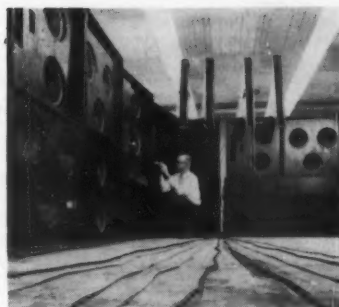
All Angels' Church, New York, dedicates its new **Estey** organ with a series of recitals: Nov. 27, **Vernon de Tar**; Dec. 4, **Leonard Raver**; Dec. 11, **Charles Eve** and **Donald Anderson**, cello; Dec. 18, **Menotti's** "Amahl and the Night Visitors."

Richard Ellsasser, following six recitals and master classes in Arizona, Idaho and Arkansas, played recitals in Exeter, N. H., Nov. 6; Alliance, O., Nov. 13, and Lima, O., Nov. 20 . . . The film, "Man of Music," mentioned in October **TAO** (**Healey Willan** at Eighty), is available for purchase or rental in the U. S. and Canada. Purchase cost is \$90; rental, \$5 per day (in the U. S.), through **Contemporary Films, Inc.**, 267 West 25 St., New York 1, N. Y.; **William M. Dennis Film Libraries**, 2506 1/2 West 7 St., Los Angeles 57, Calif.; 614 Davis St., Evanston, Ill.

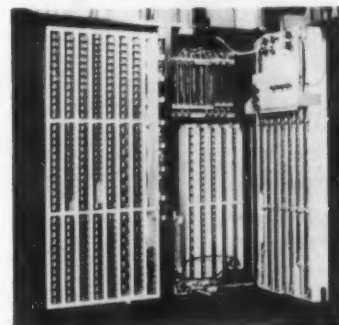
Lawrence Jamison and **Bene Hanell** were pre-Evensong recitalists in **St. Thomas Church**, New York, Nov. 6 and 27, respectively. **August Mackelberghe** on Oct. 16 began a series of organ broadcasts on Detroit, Mich. station **WWJ**. The weekly series will be played on the organs of 11 churches in the Detroit metropolitan area and Canada.

Dr. Everett Titcomb retired Nov. 1 from his duties at the **Church of St. John the Evangelist**, Boston, where he has been for 50 years. **Thomas J. Hill** is to be the new choir director, **Sally Slade Warner** the organist. **Dr. Titcomb** is now living at 132 Commonwealth Avenue, Apt. 10, Boston 16, Mass. and writes **TAO** that he would be most appreciative to hear from his host of firends at this address.

Feike Asma, the Dutch organist, began his second transcontinental American tour Oct. 18 in Newark, N. J., continuing with performances throughout October, November and December, concluding the tour Dec. 19, in Brantford, Ont. . . . More than 2000 persons attending the **Virgil Fox** recital in the



Berkeley (Calif.) Community Theatre, Sept. 13, which also marked the formal debut of the **Rodgers** electronic organ in the San Francisco Bay area. This



three-manual instrument was installed specifically for this performance, in addition to console has a separate cabinet for the more than 1000 tone generator units, a battery of 48 speakers, hoisted more than 95 feet to concrete sound chambers above the stage.

Richard Purvis' "Masterpiece of Organ Music Concerts," in **Grace Cathedral**, San Francisco, will be amplified this season by a **Carol Vespers**, Dec. 18; **Music for Organ and Orchestra**, Jan. 30; and **Festival Evensong**, June 11 . . . **Christ Church**, Binghamton, N. Y. celebrated its Sesquicentennial with a Choral Eucharist Sept. 18 and a Choral Evensong Sept. 19. **Harold C. O'Daniels** is organist-choirmaster.

Oberlin College has announced that construction will start immediately on a 3-story practice room building for the new **Conservatory of Music** complex, which will eventually include a teaching and administrative building, concert hall, small recital hall and library, at

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Ashley Miller, organist of The Society
for Ethical Culture, New York, will play
a recital in the church the afternoon
of Dec. 11, will be assisted by Dorothy
Minty, violin, and Jules Eskin, cello . . .
The Eastman School of Music of the
University of Rochester has announced
the appointment of Dr. M. Alfred Bieh-
sel as chairman of the new Dept. of
Sacred Music.

Church of the Incarnation, New York,
Thomas Dunn, conductor, announces
two concerts: Jan. 19—Jonah, *Dirksen*;
and Concerto in G minor, *Poulenc*. Feb.
16: The Israelites in the Desert, *C.P.E.*
Bach; and Concerto in C Major, *Haydn*.

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services, on Nov. 10, Dec. 8, and Mar. 23.

Preston Rockholt has been named
Head of the Division of Fine Arts, Aug-
usta (Ga.) College. In addition to these
duties he will play 17 recitals this
season in the south and east, including
the dedicatory recital on the Möller
organ in First Presbyterian Church,
Milledgeville, Ga., Nov. 13. Other recitals
will be in General Theological Seminary,
New York, and Wheaton (Ill.) College.

Canterbury Choral Society, Charles

JOHN HOLTZ

St. Thomas's Church
Mamaroneck, New York

HARRY H. HUBER

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

Farley K. Hutchins

Firestone Conservatory of Music
Westminster Presbyterian Church
Akron, Ohio

Malcolm Johns

Wayne State University
Grosse Pointe Memorial Church
Michigan

T. CHARLES LEE

The Brick Presbyterian Church
and
The Oratorio Society of New York
New York City
The Worcester Music Festival
Worcester, Massachusetts

FOR SALE—8 rank Wuriltzer pipe organ com-
plete: console, chests, pipes, blower, etc. Now
installed in church located near Boston, Mass.
Purchaser must remove at own expense. Will
consider reasonable offer. Write: Rev. Harry
W. Birch, 12 Fell St., Wakefield, Mass.

THEATRE ORGAN HISTORIAN wants
Robert Morton Co. catalogues, photos, specifi-
cations; back issues TAO. Alden Miller, 3212-
34th Ave. So., Minneapolis 6, Minn.

POSITION WANTED: Mus. B. Eastman
School of Music; M.S.M., UTS School of Sacred
Music; Pius X School (Summer Sessions).
Experienced: Episcopal high and low, Protes-
tant, Jewish. Recitalist. References. Write
Box D-9, c/o The American Organist, 280
Broadway, Staten Island 10, N. Y.

ORGANIST AND CHOIRMASTER desires
change of position. Excellent background
and first rate references. Prefer Catholic
Church with interest in liturgical music.
Boys and Mens choir. Good organ required.
38 years of age, will travel. Write: Box
A-4, c/o The American Organist, 280 Broad-
way, Staten Island 10, N. Y.

WANTED: 2 or 3 manual pipe organ, 20 to
30 ranks classic voicing, fair to good condi-
tion (no junk). Will remove if installed.
Send complete details to P. H. Moore, 445
Bahama Drive, Indianalantic, Florida.

Dodsley Walker, conductor, gave Palestrina's "Missa Papae Marcelli" and Langlais' "Missa Salve Regina" Oct. 30 in the **Church of the Heavenly Rest**, New York. The latter work had chorus with two brass ensembles, two organs. Organists were **Marion A. Engle** and **Larry King**, with **Stuart Gardner**, guest conductor. On Dec. 18 with Society will perform works by Charpentier and Vivaldi; and the Bach "B minor Mass" Apr. 30.

National Jewish Musical Council, 145 East 32 St., New York 16, has announced the theme for the 17th annual music festival, held Jan. 28-Feb. 28, 1961 to be "Foster Jewish Musical Creativity by Performing a Commissioned Work and by Commissioning New Music." A wealth of aids is available from the Council at the above address.

Holy Trinity Lutheran Church, New York has announced a full season of oratorios in its Sunday afternoon Ser-

vices of Music, on Oct. 30, Nov. 27, Dec. 18, Jan. 29, Feb. 26, Mar. 26, Apr. 23, and May 21. **John Weaver** is organist and choir director.

Hebrew Union College—Jewish Institute of Religion, New York, has announced the appointment of **Prof. Charles L. Seeger** as lecturer in Ethnomusicology. Mr. Seeger is president of the **American Society of Ethnomusicology**, is a former president of both the **American Musicological Society** and the **International Musicological Society**; was chief of the musical division of the **Pan-American Union**, Washington, D.C., 1941-1953; has served as professor of music at the **University of California** and **Yale University**.

From Canadian TAO reporter **H. William Hawke** came a clipping from the Oct. 20 edition of the **Gananoque RE-PORTER** showing a photo and story concerning **George W. Scott**, retiring at 83 after being a chorister in **Grace**

United Church for 69 years. Any readers knowing a record to better this, please inform the editor!

W. F. Eifrig, Valparaiso (Ind.) **University** organist, gave a recital on the new **Schlicker** organ in the chapel Nov. 13 . . . The **St. Thomas Choral Society**, under the direction of its founder, **James Palsgrove**, gave a performance devoted to music by Italian composers of the late 16th century in **St. Thomas Church**, New York, Nov. 11.

Fall recitals on the **Holtkamp** organ in the Chapel of the Good Shepherd, **General Theological Seminary**, New York, were played by **John Fesperman**, Nov. 7, and by **Karl Moyer**, Nov. 30 . . . "Music for the 20th Century" was presented in **First Congregational Church**, Pasadena, Calif., Nov. 13, with soloists, choirs and instrumentalists, in observance of the church's 75th anniversary. The program was under the direction of **Dr. Orpha Ochse**.

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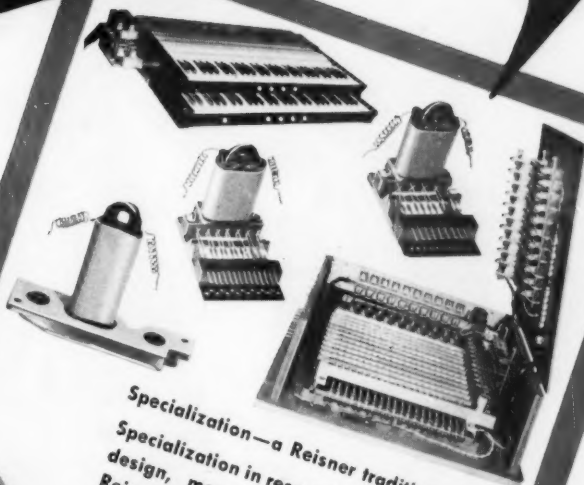
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Mr. Westenburg displayed a talent for recital playing which is all too rare. Regardless of technique, style, registration and the other points so often controversial, audience projection is, after all, the final requisite for an interesting performance. Therefore, it was gratifying to hear a recitalist who could put across his program. Mr. Westenburg has a pronounced feeling for the depth and dignity of the organ and a good sense of rhythm, as well as a fine musical imagination and sense of color in registration.

The Diapason — Dec. 1952

Mr. Westenburg, on his way to a year's study with Pierre Cochereau in Paris, presented a performance which showed great promise . . . I believe he has the potentiality for greatness.

The American Organist — Sept. 1960

Recently returned from a year's study in Paris under Pierre Cochereau, Jean Langlais and Nadia Boulanger, Westenburg's virtuosity and musicianship was evidenced superbly in performance.

The Daily Missoulian — Montana, July 1960

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